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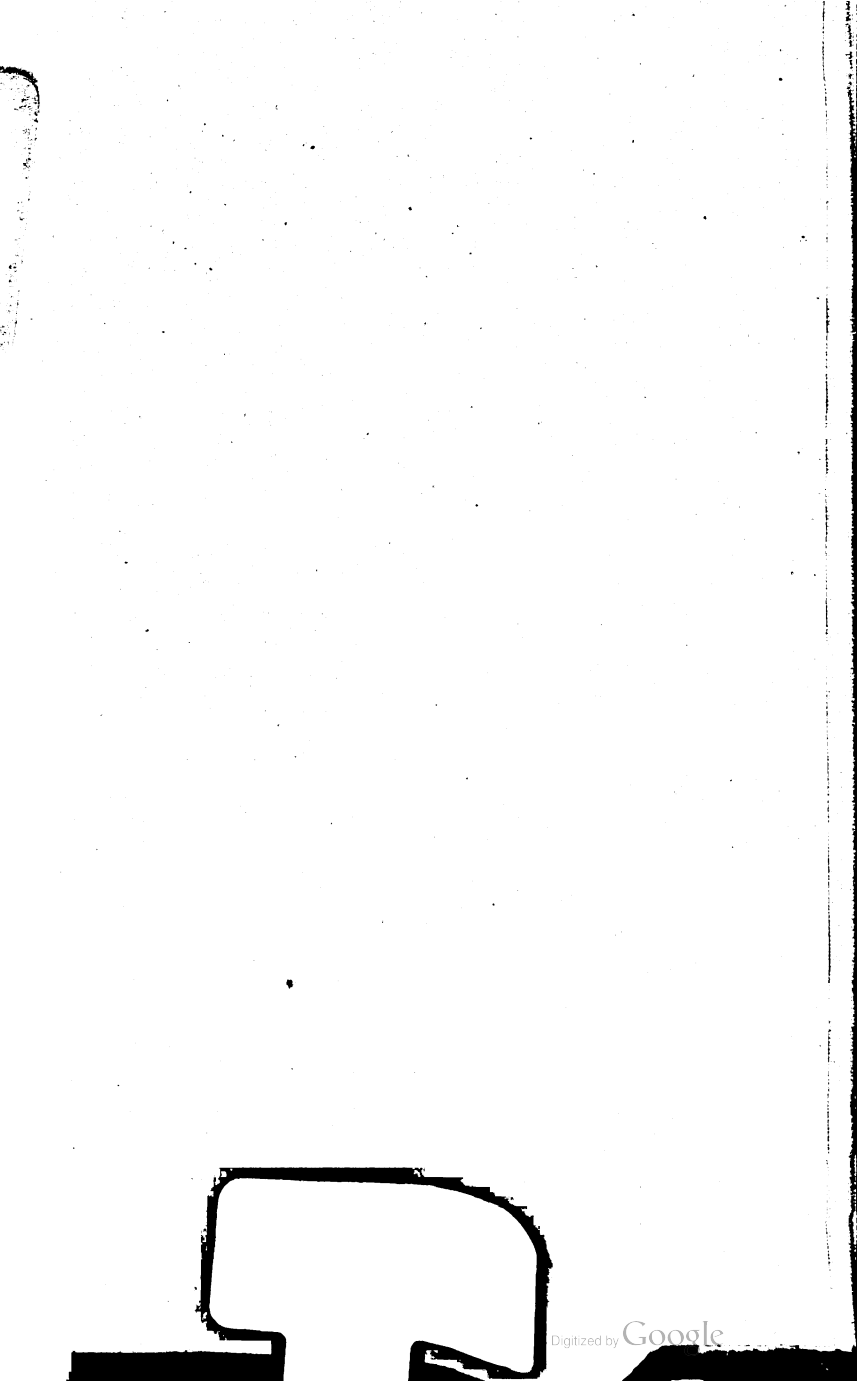
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MUSEUM OF FINE ARTS.

SIXTEENTH CATALOGUE

(First Edition.)

OF

WORKS OF ART.

EXHIBITED.

Part 1.

Sculpture and Antiquities.

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ALFRED MUDGE & SON, PRINTERS,
34 School Street.
1881.

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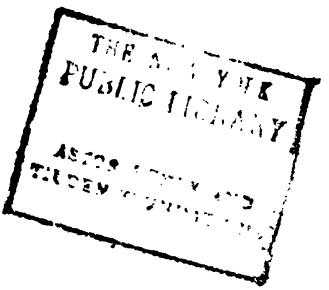

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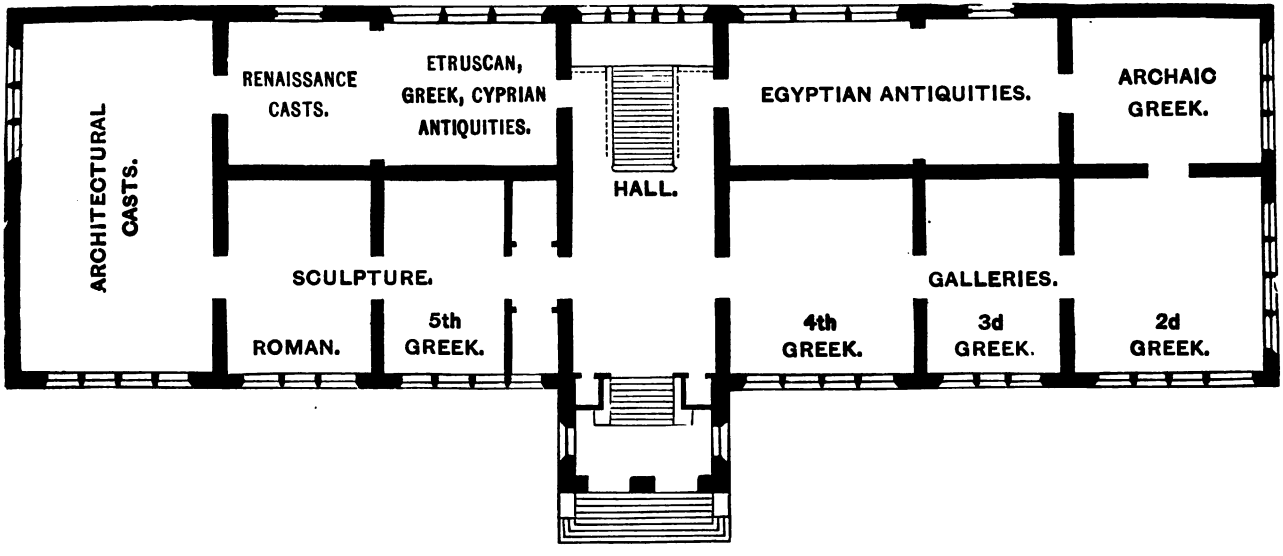

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MUSEUM OF FINE ARTS.

SIXTEENTH CATALOGUE

[FIRST EDITION]

OF THE

Collection of Ancient and Modern

WORKS OF ART

GIVEN OR LENT

TO THE TRUSTEES.

PART I.

SCULPTURE AND ANTIQUITIES.

BOSTON:
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MUSEUM OF FINE ARTS.

The Sculpture is arranged in chronological sequence, beginning at the Egyptian Room.

EGYPTIAN ROOM.

EGYPTIAN ANTIQUITIES—THE WAY COLLECTION.

THE Way collection of Egyptian antiquities was formed in Egypt by the late Mr. Robert Hay, of Linplum, East Lothian, Scotland, between the years 1828 and 1833. It was sold after his death, and was presented to the Museum in June, 1872, by Mr. C. Granville Way, of Boston.

The following quotation from a letter written about the collection by Mr. Samuel Birch, Curator of the Egyptian antiquities at the British Museum, is here inserted, as showing his high appreciation of it, and as offering a concise description of its contents.

Mr. Birch writes: "The Hay Collection comprises numerous specimens of each division of Egyptian antiquities, illustrative of the arts, manners, and civilization, and of the Pantheon, civil life, and funeral rites of ancient Egypt. Its chief strength is its mummies and coffins, some of which are well preserved, and all would be valuable and important additions to any museum which does not possess similar specimens. Besides these, it is remarkable for its number of small objects, such as scarabæi, amulets, sepulchral figures, canopic

30X50U

A fuller catalogue of this collection will be prepared. The present is intended only to point out the more interesting objects.

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vases, stamped cones, and the usual specimens found in Egyptian collections. It is such a collection as the British Museum would gladly have purchased before it was provided with Egyptian antiquities of the smaller kind."

Several fine pieces of sculpture have recently been added, the gift of the Hon. John Amory Lowell, Miss Lowell, and the heirs of the late Francis C. Lowell. They were collected in 1835 by the late John Lowell, founder of the Lowell Institute. They date from the XVIII and XIX dynasties, between 1700 and 1300 B. C.; and it is to this period, probably, that the finest of the mummy cases and a large portion of the objects in this Museum belong.

It was the period of Egypt's greatest magnificence, though its art had sensibly fallen away from the truth and simplicity that had characterized it in the days of the pyramid builders (between 4000 and 3000 B. C.). None of the art of that day, excepting, possibly, one piece of stone cut in relief (Case S), is to be found in this collection.

After the conquest of Egypt by Alexander, B. C. 332, Egyptian was to a slight degree influenced by Greek and afterwards by Roman art; an instance is given in the painted mummy coverings of Case E. Later yet, Christian symbols began to appear, as may be seen upon some of the terra cotta lamps of Case V.

In the centre of the room are two cases containing MUMMIES. Other mummies, with their coffins, are ranged against the wall.

The immortality of the soul was a fundamental doctrine of the Egyptian religion. It is probable that, after a long period of probation, the soul was expected to return to the body, and hence originated the habit of embalming. This custom has obtained among other people, but has nowhere been held in such esteem, or carried out so perfectly, as with the Egyptians.

There were various methods of embalming, according to

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the taste and wealth of the friends of the deceased. That it was done with skill is attested by the preservation of these bodies for over three thousand years. During the process the viscera were taken out, and after a careful preparation were either returned to the body or placed in four jar such as are displayed above the wall cases. After embalm ment the body was wrapped in bandages of fine linen, which in some instances have measured over one thousand yards in length. The bodies in these cases have been unrolled, but specimens of the very careful method of bandaging can be seen on the mummies of animals in Case C. Among these bandages, and but rarely immediately against the body, were placed numbers of amulets and emblems, such as may be seen in Cases K and L; often they were of gold or silver. To get at these a mummy is generally unrolled and searched as soon as found. After bandaging, it was placed in a stiff form or cartonage, made of linen cloths, cemented and tightly pressed together and fitted to the body while yet moist. The cartonage was then gayly painted.

The body thus enveloped was placed in one or two coffins, specimens of which, in wood, can be seen against the walls. Sometimes these coffins are of stone — sarcophagi; fragments of the lid of one may be seen on the floor.

The faces on the cases and cartonage, when of women, are painted yellow; of men, red.

CASE A:—

No. 1 is a fine specimen. MUMMY OF ANCHPEFHIR, A LADY OF RANK, face gilt. On the second line beneath the hands is a double picture of the deceased pleading her cause before Osiris, who sits as judge, holding his emblems of dominion, the crook and whip. She is supported by Truth, wearing her ostrich feather. A large portion of the Egyptian Pantheon is displayed beneath. Near the feet, on the right, is Hathor in her sacred tree, pouring out to the deceased the water of life.

The inscriptions at the sides have been translated by Pro-

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fessor Paine. One of them reads: "O Sun! when thou goest forth, beautiful out of the East, beating down with thy rays upon the twin lands of Egypt, ah! give thou to this lady thy beams, making thine eyes to hover over her, and when thou guidest thy barge into the presence of Osiris give thou the waters of Anres to Anchpefhir."

The two wooden cases of this mummy are placed against the wall on the right; the outer lid is wanting.

CASE B:—

No. 4, another fine specimen. It is of a man, bearded. Its inner coffin, a fine piece of work, though injured, stands between Cases F and G. On the left on entering stands a mummy in its cartonage, in both of its cases. The lid of the outer case on the right, of the inner on the left. Through some accident the painting of the cartonage is obscured by melted bitumen.

CASE C:—

MUMMIED HEADS, SKULLS (one of these half filled with bitumen). A MUMMIED HAND, delicate, well preserved, with a ring on the fourth finger. MUMMIES OF ANIMALS; of the cat, dog, cynocephalus—ape, hawk, ibis, etc.

CASE D:—

FRAGMENT OF A MUMMY CASE with nine lines of very finely-executed hieroglyphics. The mummy is represented as laid on a funeral bier; above hovers the figure of a bird with human head, representing the soul returning to reanimate the body. Beneath are the four vases, such as are seen above the case, to hold the viscera.

Other fragments of coffins, cartonage, etc.

CASE E:—

Pieces of MUMMY CLOTH of various dates and quality, some inscribed with hieroglyphics; the painted ones of late date. A fine specimen of the ROBE OF JUSTIFICATION,

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represented on the wooden tablet, No. 548. It is over sixteen feet in length by six feet nine inches wide, with a fringe. It was supposed to be worn in the trial after death, before Osiris.

A LONG MITTEN, with a blue border, a piece of fine linen fabric.

A BEAD NET-WORK containing a human face, a winged scarab, a winged deity, and the four genii, once placed on a mummy of the XVIII dynasty.

CASE F:—

FACES FROM MUMMY CASES; others are suspended on the wall near by. The expression of some is excellent. One in hard wood, with glass eyebrows and eyes inserted, gives the pale brown complexion of the modern Egyptian. This is of admirable execution, perhaps a portrait.

FIGURES OF HANDS from mummy cases; of BEARDS; two show the mode of plaiting in shape of the letter J.

FIGURES OF THE SOUL, a bird with human head.

Set of the GENII OF AMENTI, in wax. The human-headed was Amset, the carpenter; the monkey-headed, Hapi, the digger; the jackal-headed, Duamatef, the painter; and the hawk-headed, Kebhsenuf, the bleeder. These little figures were, perhaps, put inside the body.

Various PECTORAL TABLETS placed on the chest of a mummy.

Figures of MUMMIED HAWKS.

CASE G:—

A number of SEPULCHRAL CONES AND CYLINDERS OF BRICK with hieroglyphics. Some of these may have served as stamps for the seals put on doors of granaries, etc., as at the present day in Egypt. Others probably marked the spots where bodies were placed. While the richer were buried in rock-cut tombs, immense numbers of the poorer classes were placed in the débris at the foot of the hills, and here these cones are found in great profusion.

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PAPYRI. Only fragments of Egyptian manuscripts can here be shown. They are portions of the Funeral Ritual, or Book of the Dead. A vignette on one shows a mummy drawn on the funeral sledge, with a woman weeping over it. A modern specimen of the papyrus reed simply sliced, without preparation, is also shown. Also several of the reeds grown in this city.

CASE H:—

FUNERAL TABLETS, placed in the tombs, generally inscribed with the name of the deceased and an enumeration of his gifts, with prayers to Osiris, etc. The suppliant usually stands before an altar on which is placed a lotus flower and other offerings. Behind the altar, one or more deities. Osiris, 541; Osiris and Isis, 548; Osiris, Isis, and four Genii of Amenti, 543 and 544. The suppliant often wears the white robes of justification, No. 548, a specimen of which can be seen in Case E.

550 is of better workmanship; here the offering is made by a priest wearing his robe of office, a leopard-skin. Half only is preserved.

CASES I and J:—

MUMMY FIGURES in stone, terra cotta, and porcelain. These are found in great numbers in the tombs, placed there, perhaps, on the day of the funeral by friends and relatives. They represent the deceased with legs and arms swathed, as when mummied after death. Generally an extract from the Book of the Dead is inscribed in front; often the name and occupation of the deceased. The dead carries in either hand a hoe and a pick, and over his shoulder a bag of seed (one figure is turned to show this). Part of the work of his time of probation in the after-life was to cultivate the fields. 706 is worthy of examination, — a mummy figure of the style of the XIX dynasty, the face lost. Beneath the crossed hands is a figure of a bird with human head. It is emblematical of the soul, either just leaving, or returning to reanimate the body.

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CASE J:—

MUMMY FIGURES, in wood, answering the same purpose as the stone and porcelain. Often they are gayly painted. Some are placed on pedestals on which also the wife kneels before her husband, No. 411. Often in cavities in these pedestals, Nos. 414, 415, etc., were placed papyri. Nos. 381 to 387 were found in the tomb known by the name of Belzoni's, being that of Seti I (Oimenepthah), and bear his cartouch (1458 B. C.). Those with aprons carved in folds generally date from the XVIII or XIX dynasty. By one is placed a lock of hair found with it in the tomb.

ABOVE THE CASES:—

A NUMBER OF SEPULCHRAL VASES, intended to hold the viscera of the person in whose tomb they were placed. A complete set consists of four, the covers bearing the heads of the four Genii of Amenti (the Egyptian Paradise), human, of the ape, jackal, and hawk. They are inscribed with the name of the deceased and of the genius protecting the special organ embalmed within. A fine set in alabaster is placed over Case H. It dates from the time of Aphries, the Pharaoh Hophra of Jeremiah, 590 B. C. The covers are in this set all human-headed.

CASE K:—

DIVINITIES.—The figures of divinities are named in the case. Especially worthy of notice for beauty of execution, are the figures of Isis and Ma (Thmei), in lapis lazuli, and o Amun in porcelain.

AMULETS, EMBLEMS. — These are found in great numbers in the mummy coverings; most of them are in porcelain, others in cornelian, lapis lazuli, and other stones. The name and significance are given.

FIGURES OF ANIMALS. — Of the monkey, ram (one with four heads), cat, bull (some tied up for sacrifice), crocodile, hawk, pig, lion, dog, frog, rabbit, of fish, of the Phœnix, hedgehog, scorpion, and calf.

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CASE L:—

SCARABÆI.—The common beetle, from the very curious method in which it lays its eggs, became with the Egyptians a favorite symbol. Taking a morsel of mud or dung, and depositing on it her eggs, the beetle then fashions it into a perfect sphere, and pushing backwards, rolls it to a hole, where she buries it, leaving the sun to hatch the eggs into life.

The Egyptians supposed that there was no female, that it was the male insect solely thus reproducing his kind. Hence, it became the symbol of Creative Power,—of the world holding the seeds of life, and of the sun.

Scarabs are found in the tombs and among the ruins in immense numbers. Besides the pure symbolic use, in which sense they were placed with expanded wings on the breasts of mummies, they were used often as ornaments to necklaces and in great numbers as signet rings, in which case they bore inscriptions of various sorts, often the name of the reigning king, more frequently that of a god, or some attribute of one. Those of larger size often recorded events of public or private interest. Some of these, in hard stone, are remarkable for their cutting.

Several scarabæi and other objects bearing the names of kings are grouped together, giving a series of dates. The oldest is inscribed with the name of Ra-tet-ka, of the III dynasty, between 3000 and 4000 B. C.

SIX SIGNET CYLINDERS of Stone. The seal was made by rolling them over wax. The translations appended are by Prof. T. O. Paine.

CASE M:—

Contains a number of BASKETS, worked of the coarse hal feh grass and of palm, one of papyrus, a QUILTED BALL various SANDALS, boots of leather, etc.

CASE N:—

SCRIBES' PALETTES, with brushes. They usually have a long cavity for the reed, and two round ones, one for red and

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one for black pigments; both were in constant use, as the papyri show. In the Funeral Ritual, or Book of the Dead, the titles of chapters and directions for use were usually written in red. The custom still prevails in ecclesiastical books, and has given rise to the word *rubric*.

BOTTLES, for holding the stibium with which to paint the eyelid and brow.

WOODEN COMBS, BRONZE LADLES, DRAUGHTSMEN, SPINDLES, etc.

CASE O:—

STOOL, LEGS OF A CHAIR, ORNAMENTS OF FURNITURE, PILLOWS, supporting the back of the head, BRONZE MIRRORS.

CASE P:—

RINGS of great variety, fragments of NECKLACES and GEMS. One scarab of green jasper, of the date of Thothmes III (B. C. about 1591), is especially worthy of notice for the beauty of its cutting.

CASE Q:—

Various FIGURES of men and animals. Those in wood in various attitudes, dancing, standing, and squatting. In the men the flesh is painted red, in the women yellow. These are found in great numbers in one quarter of the tombs at Thebes. The group 430 and succeeding numbers were found on the little model of a boat. It represents the captain and sailors seated or squatted for a talk.

488. That of a GIRL is curious as giving the style of dressing the hair like the modern fashion of Nubia. The large ear-rings are also still seen there.

CASE R:—

Contains various specimens of GLASS, opaque and transparent; beads, head of an Asiatic, etc.; also an almost unique collection of Arab coins, in glass, of the 10th century.

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CASE S:—

FRAGMENTS OF SCULPTURE. — On upper shelf, head of an Asiatic captive; a hand, life-size, in granite, holding the crux ansata, emblem of life; on middle shelf, a number of typical Egyptian faces and heads, and a fragment cut from the wall of a tomb, a figure holding an oar among papyrus reeds, probably part of a fowling scene. It is of the best style of Egyptian sculpture, and may date from the time of the pyramid builders.

CASE T:—

A DOLL, IVORY FIGURES, BRONZE MINIATURE BUCKETS, HOE, etc., and several small WEIGHTS.

CASE U:—

A fine specimen of the cutting of HIEROGLYPHICS from the wall of a tomb; a GREEK TABLET bearing the name of Athanasius, probably hung in some church; various bits of PAINTED SCULPTURE; in the centre of the middle shelf, mouth and nostrils red, on a yellow ground, are portions of a portrait of Seti I (1458 B. C.), cut from the wall of Belzoni's tomb; on lower shelf a number of stoppers of funeral jars.

CASE V:—

TERRA COTTA LAMPS. — All of late date, chiefly interesting as showing the succession of different faiths. In the Greek lamps Minerva and Cupid (1086) have driven out the Egyptian gods, to give place in turn to inscriptions to Christ (1090).

1085 is a curious instance of the adaptation of the old symbolism to the new faith. The Latin cross decorates the centre; on either side are Egyptian crosses, symbols of life

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CASES W TO Z:—

VASES, BOTTLES, TAZZE, AND JARS of stone, terra cotta, and vitreous ware. The short, full ones are generally meant to hold stibium or kohl, with which the women were wont to paint the eyelid and brow. The grotesque faces on some are noticeable; in Case Z are several of Greek origin.

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ABOVE THE CASES:—

Are various STAVES AND BOWS. — A long staff was usually carried by the Egyptians. The top was often in the conventional shape of the lotus flower; two such can be seen in Case O. Often they were ornamented with a short, projecting branch, and if nature had not supplied it, an artificial one was fastened on; instances of both kinds can be seen on the wall. They are of hard wood, carried the heavy end down, and are of length much greater than the canes of the present day. Often the owner's name is inscribed. Frequent mention of staves is made in the Bible, both literally and metaphorically, showing constant use of them. The bows are generally in good preservation; the largest is sixty-three inches in length, and about one and three eighths in diameter at largest part.

SCULPTURE:—

In the centre of the room the black granite figure of PASHT, lion-headed, bears the cartouch of Amenophis III (about 1500 B. C.). The heavy blocks of red granite are probably the fragments of a throne. On one is placed a colossal head of a king. On the block between the windows can be seen a king offering to Khem, and part of a procession of priests bearing an ark; on the other is the head of Amun, deeply cut, and at the base is placed the half figure of a king in the attitude of making an offering. The blocks are fine specimens of stone-cutting, dating, probably, from the XIX dynasty.

The fragments of a lid of a sarcophagus are admirably cut in green basalt.

On the walls are two capitals of columns in sandstone giving the lotus and papyrus forms; they are probably from Philœ.

CASTS:—

The colossal figure is that of AMENOPHIS III, KING OF EGYPT. about 1500 B. C. The original, of granite, is in the British Museum. The placid, benevolent expression is characteristic of Egyptian art. He was the Memnon of the Greeks

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On the walls are busts of

THOTHMES III, B. C. about 1600.

RAMESES II, B. C. 1407.

SETI II, B. C. 1300.

The great bas-relief represents SETI I (B. C. 1458) attacking the fortress of Kanana in Palestine. Cast by Dr. Lepsius from the northern wall of the Temple of Karnac. It was under the reign of his successor, Rameses II, that Moses was in Egypt

BAS-RELIEF. NECTANEBO making an offering, B. C. 378.

The smaller casts are, —

AM-EN-EM-HA, a functionary of the XII dynasty, about 2500 to 2500 B. C.

AMENOPHIS IV, about 1480 B. C.

PSAMMETICHUS II, B. C. 595.

HEAD OF LION, of the date of Amenophis III.

THE ROSETTA STONE, inscribed in Hieroglyphic, Enchorial, and Greek characters, was the key to the interpretation of the language of the Egyptians. The original, cut in the reign of Ptolemy V, 205 B. C., is in the British Museum.

EIGHT SLABS, cast from paper "squeezes," taken from sculptures at Thebes. One represents the chair of Queen Hat-a-su, between 1600 and 1700 B. C.

The casts in this room, with the exception of the great bas relief over the door, were presented by Chas. G. Loring.

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FIRST GREEK ROOM.

ASSYRIAN RELIEFS.

THE differences noticeable in the treatment of Assyrian reliefs mark three distinct periods, the first of which extends from the latter part of the tenth century (B. C.) to the beginning of the eighth; the second from the beginning of the eighth to the middle of the seventh (B. C. 721–667); and the third from the middle of the same to about forty years before its close (B. C. 667–640). The first, to which the casts in the museum belong, are simply treated with plain backgrounds. In the second, landscape accessories, such as rivers, lakes, date-palms, etc., are freely introduced; swimming fish abound in the water-courses, and rustic scenes of all kinds are represented. These were executed during the reigns of Sargon, Sennacherib, and Esarhaddon. The third class of reliefs, sculptured while Sardanapalus II. (Asshur-ben-i-pal) sat on the throne of Assyria, is easily distinguishable from the other two by its extreme minuteness of detail, more sober treatment of landscape in backgrounds, and less conventionality of vegetable forms. An examination of the first and second series of the plates in Sir Henry Layard's Monuments of Nineveh (Atlas folio, 1853), will enable the student to appreciate the treatment of relief peculiar to each of the three periods referred to.

A. Bas-relief (Plate 7 [A], first series, Layard), WINGED FIGURES KNEELING BEFORE THE SACRED TREE, the special emblem attached to the worship of Asshur, the Assyrian Jupiter. As an emblem it recalls the Tree of Life in Genesis, the Sacred Tree of the Hindoos, and the Zoroastrian

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Homa. This tree was the cedar, called the Tree of Paradise, whose pyramidal top represented a flame. In the Assyrian sculptures the arrangement of the flower petals resembles the Greek honeysuckle ornament.

B. Bas-relief from Nimroud, representing the INTERIOR OF A CASTLE, ground plan, and a pavilion or tent, under which some horses are drinking, and a groom is represented as in the act of currying a horse, whose natural action under the operation is faithfully rendered. "This bas-relief," says Mr. Layard (see Plate 30 and page 3, first series, of Description of the Plates in the Monuments of Nineveh), "probably represents the return home after battle." The general plan of the castle is divided into four compartments, in each of which is a group of figures, either engaged in domestic occupations or in making preparations for a religious ceremony or sacrifice. At the door of the tent stands a eunuch receiving four prisoners led by an Assyrian warrior. No explanation is given in the text of the lion-headed figures and their keeper in the upper right-hand corner of the relief.

C. RETURN OF A KING FROM A LION HUNT, not engraved in Layard's Monuments. The king, with attendants and horses, stands offering a libation over four dead lions lying at his feet. Another victim of the chase is brought in by some of the royal followers.

D. FIVE HORSES AND THREE RIDERS, one leading. From a slab in the British Museum, which represents a lion hunt. Found by Mr. Layard at Kouyunjik.

E. WOUNDED LIONESS, bas-relief in the British Museum of a lion hunt, from Kouyunjik, Nineveh; date, about 700 B. C., reign of Sardanapalus III. This is a typical example of the Assyrian sculptor's wonderful ability to represent wild animals. Struck by an arrow in the spinal column, the dying lioness howls with rage and pain as she drags her paralyzed hind legs along the ground.

F. Bas-relief (Plate 56, second series, Layard), SCULPTURED PAVEMENT FROM KOUYUNJIK, in alabaster, between the winged bulls at entrance c of Chamber XXIV Many of the entrances at Kouyunjik had similar slabs.

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G. STONE, WITH THE FIGURE OF A KING IN RELIEF and record of the sale of a field in the reign of Merodach Adan Akhi, king of Babylon, about 1150 B. C.

H. FIVE ASSYRIAN LION WEIGHTS, from the British Museum. At p. 601, Vol. III. of Layard's *Nineveh*, the author says, "It is also highly probable that the curious series of bronze lions discovered at Nimroud during my first researches were used for a like purpose, as weights. The heads show that wonderful power of representing animal rage and suffering in which the Assyrians were unsurpassed. Their human figures are conventional, stiff, and unnatural, but their animals are living.

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CASTS, ARCHAIC GREEK.

No. 1. BAS-RELIEF of Parian marble from the Villa Albani (Cat. No. 980), considered by Winckelmann to be the most ancient bas-relief at Rome. Its archaic style marks it a belonging to the first period of Greek sculpture, which date from about 576 B. C. (Ol. 50). The stiff pose of the figures, the straight and parallel folds of the draperies, and the arrangement of the hair, are characteristic signs of works of its class.* *Restorations.* The nose and lips and a part of the right hand and left arm of the seated figure, as also the face; the left hand and a part of the wreath in the hand of the foremost of the three standing figures. The subject is variously interpreted by archæologists, as follows:—

Firstly, as LEUCOTHEA, the infant Dionysus (Bacchus), and attendants. The name Leucothea, or the white shining, was given to Ino, daughter of Cadmus and wife of Athamas, after her death and apotheosis. By order of Zeus (Jupiter), Hermes (Mercury) brought the infant Dionysus, son of Jupiter and Semele, to Ino and Athamas, and directed them to bring him up as a girl, so that he might not be recognized by the jealous Hera (Juno).

Secondly, as one of the goddesses, guardians of children, called "κουροτρόροι" from κοῦρος, a youth, and τρέφω, to nourish. Such were Gaea, the personification of the earth; and Demeter (Ceres), a name supposed to be the same as "γῆ μήτηρ," *i. e.*, mother earth, or as synonymous with Dea, derived from "δηαί," a Cretan word for barley, thus signifying the giver of barley or of food generally.

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* Both Overbeck, Geschichte der Gr. Plastik, Vol. 1, p. 147, and Lübke, p. 105, consider this relief to be pseudo-archaic; that is, made in imitation of the archaic style at a later period. They insist upon the arrangement of the two small figures in perspective as a ground for doubt as to its genuine archaism.

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Thirdly, as a Greek stèle, or grave-slab. According to this interpretation the seated figure is the dead mother, the babe in her arms and the two figures farthest from the spectator are her three children, and the standing figure in the foreground is an attendant.

No. 2. GODDESS STEPPING INTO A CHARIOT, an archaic bas-relief at Athens of the Attic school of sculpture. Although finer in treatment and more graceful in action, the style of this relief is not unlike that of the reliefs upon the Harpy Tomb (see No. 6). This points to a connection between Lycian and Attic art, and suggests an approximate date for this relief, namely, the middle of the sixth century B. C. Whether the goddess be Athena, or Diana, or a wingless Victory, it is impossible to say, but the latter is often represented in Greek art as guiding a pair of horses.

No. 3. HERCULES SECURING THE MÆNALIAN STAG, an archaic bas-relief of the Attic school in the British Museum, Townley Gallery The pursuit of a swift stag, which had golden horns and brazen feet, was the third labor undertaken by Hercules at the command of Eurystheus, king of Argos and Mycenæ. Judging from its shape, this relief belonged to the base of an altar or a candelabrum. Whether it be an original work is doubtful, but its style is that of the end of the sixth or beginning of the fifth century B. C.

No. 4. THREE-SIDED BASE OF A CONSECRATED TRIPOD of Pentelic marble, in the Augusteum at Dresden, from the Chigi collection at Rome. The bas-relief upon its first side represents the struggle between Apollo and Hercules for the possession of the tripod which the latter had carried off from the Temple at Delphi. The ball-shaped stone (Omphalos), between the combatants, signifies that Delphi is the navel or middle point of the earth.

On its second side a temple ceremony is represented. The figure to the left of the central pillar is that of a priest in long robes, holding a sceptre in his hand like Chryses, the priest of Apollo, when he came to the camp of the Greeks in search of his daughter Briseis. (*Iliad*, 1–15.) That to the left is a young priestess, wearing a light garment (chiton). The

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three last fingers of her right hand are raised, and the index rests upon the thumb ("priore digito in erectum pollicem residente").

On its third side we see the tripod, which having been recovered by Apollo, brought back to the temple and put in its accustomed place, is decorated with the sacred fillets (tæniæ) by a priestess. A bearded and laurel-crowned priest on the right holds in his hand a branch ending in a bunch of laurel-leaves, with which it is a part of his duty to sweep the temple. (*Eurip. Ion.*, 113–120.)

The base is richly ornamented with arabesques and palmettos about the cornice, with winged sphinxes at the corners, and bacchic figures, satyrs, etc., about the lower part, indicating that the tripod which stood upon it was consecrated to Dionysus (Bacchus). Friedrich (*Bausteine*, p. 91) supposes that it was one of those given as prizes to successful competitors in the public games, and gives the following interpretation of the reliefs. The struggle (first side) between Apollo and Hercules is an image of the running match at which the tripod was offered as a prize; the reliefs on the other side represent its consecration, and that of the torch which the victor carried in his hand.

On account of the free drawing of the ornaments the reliefs are supposed to be pseudo-archaic, *i. e.*, in imitation of the archaic style.

No. 5. HEAD OF APOLLO, from the British Museum. This fragment belongs to that period of Greek sculpture when the human figure was first treated, not as a means, but as an end. Like the Apollo of Thera in the Patissia Museum at Athens and the Apollo of Tenea in the Glyptothek at Munich, it represents to us the Cretan school of Dipœnus and Skyllis, which flourished in the sixth century B. C., Ol. 50 (B. C. 576), up to Ol. 58 (B. C. 544).

No. 6. THE HARPY TOMB reliefs, from the British Museum, form the frieze of a tomb discovered upon the Acropolis of Xanthus, the chief city of Lycia in Asia Minor by Sir Charles Fellows, A. D. 1838. In his travels in Asia Minor (p. 438), Sir Charles describes it as a square shaft in one block, seventeen feet high, weighing eighty tons, having a grave chamber

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hollowed out in the top, covered with a cap-stone. Emil Braun and Panofka consider the principal figures to be Ceres and Proserpine, the Fates and the Graces, Juno and Jupiter, and the Harpies carrying off the daughters of Pandareos. The reigning idea, according to Curtius, is the mysterious bond between life and death. The seated goddess with the pomegranate and the cow suckling her calf, typify life; the three virgins advancing towards the goddess, represent life in its three periods; while the other goddess, holding a patera or cup in which to receive the obolus given by those who cross the Styx, is Death, therefore seated at the door of the tomb. The Harpies, bearing young infants in their arms, are funeral nurses, typical of resurrection. The three men with sceptres, who receive offerings of a cock, a dove, and a helmet from a child, a young man, and a warrior, represent the Lycian Apollo, a triune god, analogous to Jupiter Triopus, *i. e.*, the "Three-eyed." In style the reliefs of the Harpy Tomb resemble the goddess mounting a chariot (No. 2), and the seated goddesses recall the Leucothea (No. 1); we may, therefore, suppose them also to have been sculptured about the middle of the sixth century B. C., fifty years before Xanthus was taken by Harpagus, the Persian general of Cyrus, A. D. 500. Whether they represent a local school formed under Asiatic influences, or are works of the Cretan school of Dipœnus and Skyllis, as the similarities of style between these reliefs and these Attic works just mentioned would justify us in supposing, is unknown.

Nos. 7 and 8. Ten Figures from the western and five from the eastern pediment of The Temple of Athena at Ægina. They were discovered by English and German excavators in 1811, and bought by the Crown Prince of Bavaria, for 160,000 francs, in the following year. In 1813 they were taken to Rome, where they were restored by Thorwaldsen (1816, 1817), before being sent to the Glyptothek at Munich. The temple to which they belong was built soon after the victory at Salamis (B. C. 479), out of the Æginetan share of the Persian spoils, and dedicated to Athena and to Æacus, the national hero of Ægina. The

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statues of the western gable are supposed to be the work of Callon of Ægina, and those of the eastern, of his pupil Onatas. The latter represents an episode of the first expedition against Troy, namely, the battle between Hercules and Laomedon, and the death of Oïcles. Athena stands as umpire between the Greeks and Trojans, as she does in the western gable. Beginning at the right of the spectator the figures are, 1. Oïcles lying on his back; 2. Hercules firing a bow; 3. An unknown youth leaning forward to assist a fallen warrior (not represented); 4. Telamon, son of Æacus, who accompanied Hercules; and lastly, 5. A wounded warrior. The statues of the western gable represent an episode of the second expedition against Troy, namely, the fight between the Greeks, on the right of Athena, and of the Trojans, on her left, about the body of Achilles. The ten figures, beginning at the spectator's right hand, are, 1. A wounded Trojan; 2. Hector throwing a lance; 3. Paris kneeling, with a Phrygian cap on his head; 4. Æneas fighting; 5. Athena; 6. Achilles wounded, lying at her feet; 7. Ajax standing; 8. Teucer kneeling; 9. Ajax, the son of Oïleus; and 10. A wounded Greek. The statues in both pediments were painted in bright colors, and the helmets and other accessories, bows, etc., were of metal. It will be observed that Athena is more conventionally treated than the other figures. She is, in fact, here placed as a sort of symbol of divine impartiality; and, although her feet are turned towards the Trojans, this is merely to give room for the prostrate figure of Achilles, and not from any wish to express a leaning to the Trojan side, of which it would be impossible to suspect the protectress of Athens. In appearance she resembles those early and greatly venerated wooden images of the gods (ξόανα), which were painted, washed, and clothed in real draperies. The faces of the combatants are also conventional, though in a less degree. Like all early Greek figures, they are without expression, and the lips are drawn up into a fixed smile to produce an appearance of life. In the bodies nature is imitated with a never-surpassed closeness and accuracy. Truth to the aspect of the human form

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in all its details at a given moment has never elsewhere been pushed so far. The effect is that of a *tableau vivant*. The combatants seem to have been suddenly turned to stone by the wand of an enchanter.

The intense realism of these wonderful statues explains to us the possibility of the ideal school of Phidias, which flourished half a century later; for the true ideal style is based upon a profound study of nature, and its essence is selection of the highest types, only possible to those who have a knowledge of all.

No. 9. The so-called **SOLDIER OF MARATHON**, a gravestone found at Velanidezza, in Eastern Attica, now in the Theseum at Athens. An inscription on its base tells us that it marked the last resting-place of Aristion, of Athens; and another, directly below the feet of the figure, that it was made by a sculptor named Aristocles. Overbeck (*Geschichte*, etc. p. 97) gives the end of the fiftieth Olympiad (576 B. C.) as the probable date of this relief, which, if correct, does away with the popular idea that Aristion died at Marathon, as that famous battle was fought B. C. 490. Pervanoglu, who dates it as late as the eightieth Olympiad (456 B. C.), mentions it in his essay on "The Gravestones of the Old Greeks" (*Die Grabsteine*, pp. 19 and 20), as the oldest example of such gravestones known. "In the simplest way, and therefore most in accordance with the feeling of the early Greeks, it represents the deceased as he appeared in life to his relatives and friends." It is evidently a portrait, and its effect must have been most lifelike when the colors upon the marble were fresh. They are still sufficiently visible to show that the ground and probably the accessories were painted red, the corselet blue, and the face, arms, and hands flesh-color. The helmet was of metal.

No. 10. Another **GRAVE-SLAB**, found at Orchomenos, in Bœotia, like the preceding in the Theseum at Athens. It is the work of Anxenor, of Naxos, who lived in the first half of the fifth century B. C.

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No. 11. Archaic APOLLO from the island of THERA (Santorin), brought to Athens in 1803, and now in the Theseum. It probably dates from the seventh century B. C., when statues of stone were first made in Greece. The high-placed ears, the pendent arms, and the small waist as compared with the breadth of the shoulders, are all signs of an Egyptian influence which can hardly have been brought to bear upon Hellas until the Greeks had established a trade centre at Naucratis in Egypt, in the reign of Psammetichus.

No. 12. APOLLO, found in Bœotia at the Village of Scripa. It has the same general character as the Apollo of Thera, and is probably of the same date.

Nos. 13, 14, and 15. THREE TERRA-COTTA RELIEFS, found in the island of Melos, and now in the British Museum, representing the myth of Perseus and Medusa. Their archaic style marks them as belonging to the sixth century B. C.

No. 16. Upper part of an archaic male bearded statue, of extremely rude workmanship, from Sparta, which, from the arrangement of the hair, may have been intended for an Apollo.

No. 17. TWO RELIEFS from the architrave of a Doric temple at Assos, in Asia Minor, which were discovered in 1838, and brought to France by Raoul Rochette. These, with other fragments, are now in the Louvre. Assos, an Æolian colony in the Gulf of Adramyttium, identified with the modern Beahrahm, is in the Troad. Beulé speaks of the temple as the only one in Asia Minor which is as old as the days of Peisistratus, viz., the sixth century B. C., and from the identity of the proportions of its columns (four and a half diameters) with those of the Doric temples at Corinth and Syracuse, there is no doubt that it is at least as old as they. The subjects are identical with those represented on old Asiatic monuments of the most archaic style, such as the lion devouring the hind, bulls fighting, etc., which symbolize the conflict between good and evil, the dualism of Ahriman and Ormuzd. In the banquet, a part of which is represented in the casts at the Museum, it should also be observed, in support

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of their Oriental origin, that the guests recline at table in the Asiatic fashion. This posture was unknown to the Greeks of Homer's time, who sat at table. The Romans took their fashion of reclining from the Etruscans, who probably derived it from Asia. The extreme roughness of work noticeable in these ancient reliefs is partly due to the coarse quality of the stone upon which they were carved. Instead of being sculptured upon the frieze, as is usual in great temples, they are cut upon the architrave.

No. 18. PENELOPE. Vatican. M. P. Cl. Cat. 261.

Restorations: The bit of drapery over the head, the nose, right hand, leg from knee down, and left foot, as well as the rock on which the figure is seated. The original support was a footstool, under which stood the work-basket of the disconsolate wife of Ulysses.

Thirsch, Ampére, Friedrichs, and other authorities recognize this figure as a genuine archaic work. It belongs to the Attic school, and has been attributed to Calamis, who flourished in the first half of the fifth century B. C.

No. 19. THE LIONS OVER THE CITY GATE OF MYCENÆ, through which the Spartan contingent marched to join the army under Leonidas, and fight against the Persians at Thermopylæ. The wonderful discoveries lately made by Dr. Schliemann in the Acropolis at Mycenæ have given an additional interest to this prehistoric piece of sculpture, which is the most ancient work of its kind in Greece, and the one example of plastic activity in the mythical era. The gate is surmounted by a triangular stone set into the Cyclopean walls, upon which the lions are sculptured in alto-relief. They stand almost erect, with their fore paws resting upon a sub-base somewhat like an altar, and their hind paws upon the architrave. Between them, upon the altar, is a short column whose shaft diminishes downwards. Above the Doric abacus are four circles in relief under a second abacus, which was probably capped by an elongated cone or obelisk, symbol of Apollo Agyieus, tutelary god of streets and public places, or of Thyræus (the Greek Janus) protector of gates and highroads. The lions' heads, which were broken off by the Argeians

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when they destroyed Mycenæ, B. C. 468, must have looked outwards. They were the guardians and defenders of the city, and, like the lions at the Piræus, turned their grim faces upon all who approached it. Although the above explanation, which connects the lions with Apollo Agyieus, is probably correct, it may be well to mention that some antiquaries consider them to belong to the solar worship of the Persians. The lion in Persian sculptures symbolizes the sun. If the column be a fire-altar, often represented upon Sassanide coins, then the four disks may be taken for the ends of fagots laid transversely upon it.

Nos. 20 and 21. TWO METOPES IN TUFA STONE, found in the ruins of a Doric temple at SELINUS, on the southwest coast of Sicily, and now with others in the Museum at Palermo. The temple was finished about 600 B. C., but the metopes belong to three different periods. Those at the Museum, which represent Perseus and Medusa, Hercules and the Cyclopes, were sculptured about 576 B. C. (Ol. 50). They belong to the infancy of sculpture, and are the *ne plus ultra* of clumsy treatment of form and composition. In the first, Athena stands by Perseus, who has cut off the head of Medusa. In her arms she holds Pegasus, who has sprung into life from her blood-drops.

In the second, Hercules carries his victims, heads downwards, across his shoulders, as an itinerant vender carries his wares.

No. 22. APOLLO NOMIOS, the god of flocks and herds. An archaic statue, date about the middle of the sixth century B. C., found on the Acropolis near the Erechtheum. Those who know the early Christian statuettes of the Pastor Bonus in the Lateran Museum, and the paintings of the same figure upon the walls of the Catacombs, will recognize the prototype of "the good shepherd that careth for his sheep," in this ancient Greek figure of the herdsman carrying a young calf upon his shoulders.

No. 23. THE DRESDEN PALLAS. Fragment of a pseudo-archaic (?) statue of Athena Polias (guardian of the city of Athens), made in imitation of the wooden statue of the god-

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dess preserved in the Erectheum, which was every year (at the Panathenaic festival) clothed by the virgins, daughters of noble Athenian families, in an embroidered peplus, a crocus-colored garment embroidered with representations of the battle between the gods and the giants, such as are here sculptured upon the border of the drapery. The goddess held a spear in her left hand and a shield in her right, like the Athena of the Ægina pediment. She is clothed in the chiton (the long Ionic under-garment), over which she wears the peplus.

No. 24. SEATED STATUE OF ATHENA (Minerva), from the Acropolis at Athens. A work of the old Attic school. Its date is about B. C. 550; and in all probability it is the figure mentioned by Pausanias (1.26.5), which was dedicated at Athens by Callias, the son of Phainippos, in the fifty-fourth Olympiad, as recorded in a now lost inscription. Endoios, of Athens, the reputed scholar of the mythic Dædalus, is said to have sculptured this venerable image.

No. 25. Archaic bas-relief of HERMES (Mercury) with a peaked beard (SPHENOPOGON). Date about the middle of the sixth century B. C.

The original is in the so-called Court of the Invalids on the Acropolis.

No. 26. COLOSSAL HEAD OF MEDUSA, from the museum at Argos. The oldest type of Medusa in Greek art is that seen in the bas-relief of Perseus cutting off the head of the Gorgon, from a temple at Selinus (No. 20); the latest, the ideal type, in which Medusa appears as an impersonation, of the starlit night, in the Rondanini Medusa (No. 165, fourth Greek room). The first is hideous and revolting, the last beautiful though terrible. Between the two comes this head from Argos; a moon-like face with little or no expression, flanked by two heavy snakes growing from the hair. Its resemblance to the moon recalls the old tradition which connects the three Gorgons — Stheno the powerful, Euryale the wide-wandering, and Medusa the ruling — with the moon, as the witch-like face of night, and as being noxious powers whose abode is in black darkness beyond the earth-encircling sea.

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No. 27. Relief representing a COUNCIL OF GREEK CHIEFS before Troy. Smaller, but otherwise identical with a relief at the Louvre found in the island of Samothrace, which formed the arm of a marble seat. On that, as on this, the name of each person represented is given as follows: Agamemnon, seated and apparently taking part in the deliberations; Talthybios, his herald, standing behind the king, with a staff in his hand; and Epeios, an attendant, who is said to have made the famous horse by which Troy was taken. The Egyptian arrangement of the hair denotes a very early epoch, probably the seventh century B. C.

No. 28. Bas-relief from Sparta, of uncertain subject. The woman in long drapery is supposed to represent HELEN and the two male figures, with lances on either side, the DIOSKOUROI (Castor and Pollux). The relief is extremely flat and much injured.

No. 29. Small relief from Sparta, representing a man standing by a horse, much obliterated.

No. 30. Bas-relief from Sparta, representing ORPHEUS in a grotto, charming the beasts and birds with the sound of his lyre. Directly opposite to and facing him is a seated male figure holding a scroll in his hand, perhaps a poet. The work appears not to be really archaic, but rather a clumsily sculptured relief of later times.

No. 31–36. SIX RELIEFS FROM SPARTA and the neighboring village of Crisafa. These reliefs have been placed under those of the Harpy Tomb (No. 6), from Xanthus in Lycia, which they strongly resemble. This resemblance between Lycian and old Attic works, such, for example, as that between the Harpy Tomb reliefs and the Aristion stêle (No. 9), has been frequently remarked, and if we take into account that Lycia was nearly related to Greece, both by language and religion, appears less strange than we might at first be inclined to suppose it. In these strange seated figures, we see gods and goddesses in pairs, one of whom in each group holds a kantharos over the head of a pair of worshippers of diminutive proportions, who offer them a cock and a lotos flower. The head of a serpent appears over the top of the throne chair in

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which they are seated, and its body hangs down against the high back of the throne chair, ending in a coil under the seat. The stiff, angular forms of the divinities are draped in close-fitting garments, whose folds are marked by parallel furrows cut in the stone. Their faces are of the Græco-Oriental type, and, as in such early Greek statues as the Apollos of Thera and Tenea, a certain animated expression is given to them by drawing up the corners of the mouth into the well-known archaic smile, a last example of which is to be seen in the figures from the pediments of the temple at Ægina (Nos. 7 and 8).

The date of these curious reliefs is a matter of conjecture, but it is evident that they belong to the infancy of art in Greece; though if they be works of a native Spartan school, they may be later than the seventh century B. C., to which otherwise it would be natural to assign them.

Of the casts in this room, Nos. 1 to 10, 19 and 23 were purchased from the Sumner bequest.

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SECOND GREEK OR OLYMPIAN ROOM.

Nos. 50 to 74. CASTS FROM MARBLES FOUND AT OLYMPIA.

EXCAVATIONS on the site of the Temple of Jupiter at Olympia were undertaken in 1875–6 by the German government, and have since been prosecuted with but little interruption.

The Temple stood upon the southern slopes of Mount Olympus, near the junction of the rivers Alpheus and Cladeus, in the middle of a small piece of level ground covered with fine trees. It was enclosed by a wall, the space within which was called the Altis. The Temenos, that is, the entire breadth of ground originally consecrated to Zeus (Jupiter), by Hercules, who there celebrated sacred games in his honor, included the Altis. From the year 776 B. C. the famous Olympic games, during whose continuance a solemn truce, appointed by King Iphitus in the ninth century B. C. was observed by the participants, took place every fourth year; and this term, called an Olympiad, became the basis of a chronological system common to all the Greeks.

In process of time the *ἀγαλματα*, or sacred offerings at the shrine, made the Temple a veritable museum of art. Every Grecian city spent a tithe of its war spoils upon the statue of some god or hero, or in inscribing some record of victory upon a marble tablet, or in erecting the statue of some victorious athlete, who, having gained a crown of wild olive in the foot or chariot race or the wrestling match, was proudly claimed as its son. Such statues of athletes, the first of which was that of Corœbus, an Eleian, who gained a victory in the stadium at the Olympic games in the first Olympiad (B. C. 776), amounted in Pliny's day to the number of 3,000.

Begun in 572 B. C. by the Eleians, after they had taken the city of Pisa, the Temple was completed in one hundred and

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thirty-four years. Its first architect was Libon of Elis; and Byzes of Naxos covered its roof with tiles of marble. It was of the Doric order, with thirteen columns on each side, and six at each end. Contrary to the usual custom, the sculptured metopes, which represented the labors of Hercules, instead of being placed between the triglyphs of the exterior frieze, were set above the doors inside the peristyle. Of these metopes, twelve in number, the one lately found (No. 59) contains three figures, namely, that of Hercules with his hands raised above his head to support the heavens, whose weight is relieved by a cushion placed between his shoulders; that of Atlas, with the golden apples of the Hesperides in his hand, which he has plucked for Hercules, who meanwhile bears his burden; and that of one of the Hesperides, the singing daughters of the Night, who were appointed guardians of those golden apples which Gæa (Earth) had given to Hera (Juno) at her marriage with Zeus (Jupiter). Draped in a Dorian peplos, whose heavy folds fall in straight and simple lines to her feet, she aids Hercules with her left hand in his assumed task. Treated in a severe, simple, and, with the exception of the figure of Hercules, in a very archaic style, this metope is rigid and stiff in its lines, and somewhat meagre in composition.

We read in Pausanias (Book V. ch. x) that the sculptures in the pediment of the front of the Temple (the Pronaos) were by Pæonius of Mende in Thrace, and by his accurate description are able to identify the figures as the work of this sculptor, who has been hitherto known only by name. The subject represented by Pæonius was the preparation for the chariot-race between Pelops and Œnomaus, king of Pisa, which resulted in the victory of Pelops, his marriage to Hippodamia, and the death of her father, Œnomaus, who slew himself in a fit of despair, and thus fulfilled the oracle which had declared that he would die on the day when his daughter became a bride. The centre of the pediment was occupied by the figure of Jupiter (No. 50), having on his right Sterope, then Myrtilus, the charioteer of Œnomaus (No. 53), then two unknown persons, and finally the recumbent river god

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Cladeus (No. 57). To the left of Jupiter were Pelops and Hippodamia, Spherus, the charioteer of Pelops, with horses and runners, and the recumbent figure of the river god Alpheus. Among the fragments discovered, those most easily recognized are the two river gods, one of which, the Alpheus (No. 56), is in comparative repose, while the other, the Cladeus (No. 57), half raising his body, turns with a sudden movement to the right, showing all the muscles of the chest and abdomen in action. The headless figure of a young man with one knee raised and the other bent under him, as he rests the weight of his body upon his right arm, is supposed to be that of one of the two servants who were placed in the pediment between the Alpheus and the chariot of Pelops. Another male figure (No. 53), in a kneeling attitude, may be Myrtilus, the charioteer of Œnomaus, who, bribed by Pelops, allowed him to win the race. Of the two torsos, one — that of a young man with the chlamys or cloak on his right shoulder, who raises his left arm, and rests his right on his hip — is conjectured to be Pelops (No. 52); the other may be either Œnomaus or Jupiter (No. 50).

Finally, we come to the upper part of the sitting figure of an old man (No. 54), the only one of all the fragments with a head, and especially interesting on this account, though not yet identified with any of the persons represented in the pediment. This head, the torso of the Cladeus, and the masterly male torso of Œnomaus or Jupiter, together with the Victory (No. 72, opposite), give us the best idea of the sculptor's style. In the first, nature in repose is simply and severely rendered; in the second, nature in action is represented vigorously but without exaggeration; in the third, we have one of those noble abstracts of the human form which recalls the tranquil majesty of the Elgin Marbles; and in the fourth, a grace of outline and harmonious flow of drapery which, even in the sadly mutilated condition of the figure, shine out with unextinguished light. Large wings, springing from the shoulders gave strength and support to the body which, soaring upwards, or, as some say, descending, still touched with its feet the top of a three-cornered pillar (by Pausanias called κιών).

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The upper block of this pillar pedestal, which has lately been found, shows that the broad side with its inscription was turned to the front, while in the rear the folds of the drapery fell on both sides of the projecting point. The inscription, No. 73, states that the Victory was consecrated to Jupiter Olympius by the Messenians and the citizens of Naupactus, as a tithe of the booty taken from their enemies. As the war which it commemorated took place in 429 or 425 B. C., the approximate date of the figure is fixed at a few years after Phidias had placed his great chryselephantine statue of Jupiter in the Temple, B. C. 433.

The name of Pæonius, of Mende, as the maker of the statue, is given in the inscription, as stated by Pausanias. The Victory stood before the façade of the Temple, and being destined to be seen from all sides, was much more carefully finished than the figures of the pediment. These latter, it must be remembered, were meant to be seen at a height of about thirty feet above the spectator. Seen near to the eye, they seem rudely executed.

The following list of the casts, as numbered, will enable the visitor to recognize those mentioned in the above description:—

50. Male Torso (Jupiter or Œnomaus).
51. Female Torso.
52. Male Figure Standing (perhaps Pelops).
53. Charioteer Kneeling (supposed Myrtilus).
54. Old Man Seated.
55. Young Man Crouching.
56. River God Alpheus.
57. River God Cladeus.
58. Fragment of a Statue.
59. Metope.
60, 61, 62, 63. Lions' Heads.
64. Fragment of a figure.
65. Fragment in relief, representing a receptacle for water.
66, 67, 71. Inscriptions.
68. Bronze Plaque.

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69. Lance Head, original of bronze, a trophy captured from the Lacedemonians, inscribed :—

Μεθάνιοι ἀπὸ Λακεδαιμονίων.

70. Torso.

No. 72. THE NIKE (Victory), described on the previous pages.

No. 73. The inscription at the base records: —

"The Messenians and Naupactians have consecrated this statue to Jupiter, as a tithe of the booty taken from their enemies. Pæonius, of Mende, made it, and the acroteria placed upon the temple, for which he gained the prize."

No. 74. HERMES (Mercury) AND THE INFANT DIONYSOS (Bacchus), an original group by Praxiteles, found in the Heraion at Olympia in 1877, mentioned by Pausanias (v, 17) as the only work of that renowned sculptor at Olympia. It stood in the cella of the sanctuary of Hera (Juno), to the right of the entrance, between the second and third columns of the inner row, on the northern side.

Hermes is here represented as a naked youth leaning against the trunk of a tree, which is concealed by the graceful folds of his chlamys or cloak. In his right hand he held the Thyrsos, or Bacchic staff, of gilded bronze, which marked him as the protector of the young Dionysos, who sat upon his left arm which rested firmly on the top of the tree-trunk, and rested his right hand on the shoulder of his protector. Each head was encircled by a circlet of gilded bronze. The right foot of the child touched the tree-trunk, while the left hung free. How the right arm of Hermes was disposed it is difficult to say, but it certainly did not rest upon the head. Possibly the hand was raised and held a bunch of grapes, as suggested by Hirschfeld.

Much as the mutilated condition of the group is to be regretted, we have great reason for thankfulness that the head and torso of the Hermes are intact. Their beauty justifies the great renown of Praxiteles far more than any of the numerous copies from his other works, such as the Faun of the Capitol No. 75, or the Sauroctonos of the Vatican, No. 76. Alone among the great sculptors of antiquity, he can now be studied in an undoubtedly original work, whose perfections show us that his

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genius was not one whit overrated. Nothing more noble in its forms than the head and features of this Hermes, or more beautifully simple, with the simplicity of deep knowledge, than the neck, breast, and loins of the body, exists in sculpture, and it may be safely said that had this group alone been found at Olympia, the German government would have been amply repaid for the expense incurred in excavating on that famous site.

As the visitor to the Museum stands in the Olympian Room, he is recommended to observe the so-called LEUCOTHEA group, probably by Cephisodotos, the father of Praxiteles (No. 78), as well as the FAUN OF THE CAPITOL (No. 75), both copies after Praxiteles, which correspond in pose to the Hermes group. The immense superiority of this great work of art to the fragments from the pediments of the temple at Olympia behind it, strengthens the feeling that in classic times no perfect sculpture was produced outside of Attica. Even the VICTORY OF PÆONIUS (No. 72) seems rudely handled when compared with this work of Praxiteles, whose beauty gives us a new standard of plastic perfection.

No. 75. The FAUN OF PRAXITELES (OR OF THE CAPITOL) — No. 15 in the hall of the so-called Dying Gladiator at the Capitol — is a repetition of one of the two Fauns sculptured by Praxiteles; either that at Megara or that of the Street of Tripods at Athens. The latter he esteemed more highly than any of his other works, as Phryne discovered when she falsely told him that his studio, where it then was, was in flames, and he cried out, "Save my Faun, if all else perish!"

This is the MARBLE FAUN of Hawthorne, who thus describes it, pp. 19–21: —

"The Faun is the marble image of a young man leaning his right arm on the trunk or stump of a tree; one hand hangs carelessly by his side; in the other he holds the fragment of a pipe, or some such sylvan instrument of music. His only garment, a lion's skin, with the claws upon his shoulder, falls half-way down his back, leaving the limbs and entire front of the figure nude. The form thus dis-

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played is marvellously graceful, but has a fuller and more rounded outline, more flesh and less of heroic muscle, than the old sculptors were wont to assign to their types of masculine beauty. The character of the face corresponds with the figure. It is most agreeable in outline and feature. but rounded and somewhat voluptuously developed, especially about the throat and chin. The nose is almost straight, but very slightly curves inward, thereby acquiring an indescribable charm of geniality and humor. The mouth, with its full yet delicate lips, seems so nearly to smile outright that it calls forth a responsive smile. The whole statue, unlike anything else that ever was wrought in that severe material of marble, conveys the idea of an amiable and sensual creature, — easy, mirthful, apt for jollity, yet not incapable of being touched by pathos. It is impossible to gaze long at this stone image without conceiving a kindly sentiment toward it, as if its substance were warm to the touch, and imbued with actual life. . . .

"The animal nature, indeed, is a most essential part of the Faun's composition; for the characteristics of the brute creation meet and combine with those of humanity in this strange yet true and natural conception of antique poetry and art. Praxiteles has subtly diffused throughout his work that mute mystery which so hopelessly perplexes us whenever we attempt to gain an intellectual or sympathetic knowledge of the lower orders of creation. The riddle is indicated, however, only by two definite signs; these are the two ears of the Faun, which are leaf-shaped, terminating in little peaks, like those of some species of animals. . . . In the coarser representations of this class of mythological creatures, there is another token of brute kindred, — a certain caudal appendage, which, if the Faun of Praxiteles must be supposed to possess it at all, is hidden by the lion's skin that forms his garment. The pointed and furry ears, therefore, are the sole indications of his wild, forest nature.

"Only a sculptor of the finest imagination, the most delicate taste, the sweetest feeling, and the rarest artistic skill — in a word, a sculptor and a poet too — could have first dreamed

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of a Faun in this guise, and then have succeeded in imprisoning the sportive and frisky thing in marble. Neither man nor animal, and yet no monster; but a being in whom both races meet on friendly ground."

No. 76. APOLLO SAUROCTONOS, or the Lizard Slayer. Vat. Cat., No. 264, Mus. P. Cl. This most graceful and pleasing figure, undoubtedly a copy from an original by Praxiteles, was found on the Palatine in 1777.

When Apollo was young he was expelled from Olympus for having killed Sterope, one of the Cyclopes; and having found shelter with Admetus, king of Thessaly, became a shepherd. While guarding the sheep he amused himself by firing arrows at the lizards. The following epigram by Martial, No. xiv, 172, refers to the Corinthian lizard-slayer of Praxiteles: —

> "Ad te reptandi, puer insidiose, lacertæ
> Parce; cupit digitis illa perire tuis."

No. 77. SILENUS AND THE INFANT BACCHUS, from the Vatican. This charming group is one of the most justly admired among antique works. The original, of which there is another copy at the Louvre, was undoubtedly the work of Praxiteles, whose figures generally lean against a supporting tree-trunk or pillar, in order to allow a more graceful play of the limbs, and a greater contrast of lines in the opposite sides of the body than could be obtained by resting its weight upon both feet or throwing it upon one foot only. These different ways of treating a single standing human figure mark different epochs in the history of Greek art. Thus the statues of the sixth century B. C. stand squarely on both feet, as, for instance, the Apollo of Tenea; those of the old school in the fifth bear upon one foot only, like the Diadumenos of Polycletus (No. 82, Second Greek Room); while those of the new, the Praxitelean, lean against a support of some kind, like this Silenus and the Infant Bacchus, or like the Faun and the Apollo of the Lizard (Sauroctonos), also by Praxiteles.

No. 78. LEUCOTHEA (so called) or EIRENE. From the Glyptothek at Munich. This group was carried to Paris from the

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Villa Albani by Napoleon, and afterwards purchased by King Louis of Bavaria. The right arm and the fingers of the left hand of the goddess, and both arms of the infant, as well as the jar, are restorations. The head of the goddess is antique, but does not belong to the body. In her right hand she probably held a sceptre, as in similar figures on Attic coins. Winckelmann called the group Leucothea and the Infant Dionysos (see No. 1, First Greek Room, — a bas-relief of this subject, from the Villa Albani); others have classed it as a representation of one of the *κουροτροφοι*, or maternal goddesses, Gæa or Demeter. Neither of these explanations is, however, so satisfactory as that of Brunn, who identifies this work with the group of Eirene (goddess of peace) and the infant Plutos (god of wealth), mentioned by Pausanias (ix, 16, 1) as near the Tholos at Athens. It was made by Cephisodotos, the father of Praxiteles, who is not to be confounded with that great sculptor's son, of the same name.

The drapery of the goddess, which resembles that of the Caryatides of the Erechtheum (Architectural Room), shows that it is an Attic work, made in the first half of the fourth century B. C.

No. 79. APOLLO STANDING UPON THE OMPHALOS, dug up in the theatre of Dionysos at Athens, A. D. 1862. The statue was found broken in many pieces at a considerable distance from the Omphalos, and it is not perfectly certain that they belong to each other. The marks of the feet upon it show, however, that it served as the base of a statue, and this was undoubtedly an Apollo; for Delphi, the seat of his great oracle, was called the Omphalos or navel of the world, and the god's connection with it is thus indicated, as in many vase paintings and two statues, one at Naples, the other at Rome in the Villa Albani.

There are two other repetitions of this statue, one at Rome in the Capitoline Museum, and the other (the best) in the British Museum.

Conze is of opinion that neither of the three are originals, despite the excellence of the Athenian and the London examples; but the fact that so many repetitions of the origi

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nal statue were made shows that it was highly prized in antiquity. Throughout, its style is pre-Phidian, — that is, it belongs, like the Ægina marbles, to a time when sculptors were absorbed in the endeavor to represent the details of the human form as literally as possible; and this they began to do when naked athletes were first permitted to contend in the great games (Ol. 58, B. C. 544), and a precious opportunity was thus offered for studying the body in action and in repose. Up to the time of Phidias, a hundred years later, this was their chief object; and it is therefore a question as to what date within that period we should assign to a statue like this Apollo, which shows no trace of the idealism of the new Attic school.

Among the sculptors who flourished shortly before its rise was Calamis of Athens, whose style is characterized as still rigid, though less so than that of his predecessor, Canachus of Rhegium, but more so than that of Myron, the fellow-student and contemporary of Phidias. In Calamis, then, we find a sculptor whose described style corresponds sufficiently to that which characterizes our statue, to make it possible that he made the original of which it is a repetition.

This conjecture is strengthened by the certainty that Calamis sculptured at least two statues of Apollo, one of which, the Apollo Alexikakos, stood in the Ceramicus at Athens.

No. 80. THE ILIONEUS, from the Glyptothek at Munich. This masterpiece, one of the most unquestioned original Greek works of the Praxitelean period (fourth century B. C.), was found at Rome about 1556, and remained there in the palace of Cardinal de' Carpi, until it was bought by Rudolph II., son of the Emperor Maximilian, and transferred to Prague. In 1783 it became the property of a stone-cutter, whose widow sold it in 1789 to Dr. Barth, of Vienna, from whom it was bought in 1815 by the Crown Prince of Bavaria for 33,000 florins. It either represents Ilioneus, one of the children of Niobe, vainly endeavoring to protect himself from the arrows of Apollo and Latona; or Troïlus, son of Priam and Hecuba, whom Achilles slew in the temple of the Thymbrian Apollo, where he had taken refuge. The action

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is equally suited to either subject, and the position of the arms, raised to ward off a death-blow, and of the head, turned in suppliant terror towards the murderer, are easily divined.

No. 81. SATYR, from the Augusteum at Dresden, found at Antium. It is probably a copy of an original by Praxiteles. This type of the youthful satyr, in which the animal nature is indicated only by the shape of the ears and the soft bristling of the hair, is a creation of Attic art in the fourth century B. C.

No. 82. THE DIADUMENOS, a Roman copy of the famous original by Polycletus (420 B. C.), purchased from the Farnese Palace for the British Museum.

Polycletus, the great master of the Argive school, embodied his canon, or law of proportions of the human figure, in two famous statues, one, the Doryphoros, a full-grown youth holding a spear, the other the Diadumenos, a young man binding a fillet around his head. The ideal of Polycletus was the bodily ideal in its most precise and purest form, and his statues, which were chiefly of athletes, were as Doric as the Doric Temple. The Diadumenos is known to us through the Roman copy from which this cast is taken, as also through a small bronze in the Cabinet des Médailles at the National Library at Paris, and a bas-relief upon a cippus at the Vatican.

No. 83. DEMETER (Ceres), PERSEPHONE (Proserpine), AND TRIPTOLEMUS, a bas-relief found by M. François Lenormant near the site of the Temple of Triptolemus in the Eleusinian Way in 1859, and now in the Theseum at Athens. Demeter is here represented as in the act of giving a grain of wheat or barley to Triptolemus, which he is said to have first sown in the Rharian Plain, between Athens and Eleusis, whence the cultivation of grain was spread over all the earth. The subject has also been supposed to be the initiation of a neophyte into the Eleusinian mysteries by the goddess in whose honor they were instituted. Sculptured in the middle of the fifth century B. C., about the same time as the marbles of the Parthenon, this noble work of art is one of the finest examples of the treatment of a purely

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religious subject which has come down to us. The archaic-looking Ceres, whose tunic falls to her feet in straight, parallel folds, resembles the early and venerated statues of the gods, and is thus purposely represented in a hieratic and somewhat conventional style, which contrasts most happily with the free and facile treatment of the human form in the Triptolemus, and the grace and elegance of movement and attitude in the Proserpeine. Presented by C. C. Perkins.

No. 84. Torso of a Cupid from the Museum at Sparta.

No. 85. Mercury from the Vatican, found on the Esquiline Hall at Rome, on the site of a villa of the Emperor Hadrian, whence it was erroneously supposed to be a portrait of his favorite Antinous, and called the Antinous of the Belvidere. It is now universally recognized as a statue of Hermes (Mercury); not as the light-winged messenger of the gods, but as the God of the Palæstra, who presided over athletic games, such as boxing, running, and wrestling. The strongly built limbs suit the inventor of gymnastics, whose swiftness is symbolized by the mantle wrapped round the left arm, which originally descended to the calf of the leg. Bending his head forward as if listening to the prayer of a suppliant, the god held the caduceus, his peculiar emblem, in his left hand, and rested the right on his hip. The statue is supposed to be a Roman copy of a Greek original of the time of Lysippus.

No. 86. Hermes Chthonios, found in a sepulchral vault in the island of Andros. This statue, formerly in the Theseion at Athens, is now in the Patissia Museum.

Hermes (Mercury) is reckoned among the Chthonian deities, — that is, those of the lower world, — as being the conductor of souls to Hades. On this account sacrifices were offered to him at burials, and statues of him were placed upon graves. Quite a number of such statues, all evidently repetitions of some famous original, exist, among which this is the finest. These statues are now considered to represent Hermes, and not to be idealized portraits of a deceased person with the attributes of the god. The type is older than the time of Lysippus, but it is possible that the sculptor of the Hermes from Andros was one of the first who endeav-

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ored to adapt the proportions of his copy of the original to the canons of Lysippus, and this especially in the head, which is relatively small as compared with the rest of the body. The serpent, twisted about the tree trunk which gives support to the figure, is often introduced upon Greek tombstones, to protect the grave from violation.

Compared with the Hermes of the Vatican (No. 85), the Hermes from Andros shows at a glance the superiority of Greek over Roman sculpture. It is light and firmly poised upon its shapely limbs, the head is just enough inclined, and the organic structure is firmly and intelligently indicated; but the Roman figure sways forward with an unsteady curve upon its thick and heavy legs, the stomach is clumsy, the head exaggeratedly advanced, and the anatomical indications are generally weak, as if the artist were uncertain of his bearings.

The two statues, as seen side by side in the Museum, teach a valuable lesson to the careful observer upon the relative merits of Greek and Roman sculpture.

No. 87. ROUND ALTAR from Dresden.

The casts numbered 50 to 73 and 77 are the property of the Boston Athenæum; 80, 81, 82, 85, and 87 were purchased from the Sumner bequest; No. 83 was the gift of Mr. Charles C. Perkins.

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THIRD GREEK OR PARTHENON ROOM.

Nos. 100 to 109. CASTS FROM THE PARTHENON MARBLES.

No. 100. The thirty-six slabs disposed around the upper part of this and the adjoining room are bas-reliefs from the FRIEZE OF THE PARTHENON, which, with the other so-called Elgin Marbles, were brought to England by Lord Elgin in 1815, and are now in the British Museum. The frieze, which was designed by Phidias to decorate the outside of the main body of the Temple, was placed at a height of about thirty feet from the base of the wall within the peristyle or surrounding row of columns, and thus received no direct light. If, however, it was painted and gilded in parts, as is probable, the spectator walking inside the columns could see it distinctly from below.

The Parthenon was built by Ictinus, and decorated with sculptures by Phidias, in the short space of sixteen years, it having been begun B. C. 454, and finished B. C. 438, during the administration of Pericles. The frieze, 523 feet in length, represents the homage paid to Athena by the people of Attica, and thus embodies the idea of all those solemn ceremonies which were celebrated by night in the Temple of Athena Polias, as well as the chariot and horse races on the banks of the Ilissus, and more especially the great Panathenaic festival, which took place every five years, and lasted about twelve days. It opened with a solemn procession from the Ceramicus (a suburb of Athens, so called because it was especially inhabited by potters) to the Erectheum on the Acropolis, formed to convey a peplus, woven by two young maidens of noble birth, to that temple, where it was put upon an ancient wooden image of Athena Polias. This peplus, upon which the victories of Athena over Enceladus

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and the giants were embroidered, was a crocus-colored garment without sleeves, of whose appearance some idea may be formed from the drapery of the Dresden Pallas, No. 23, in the First Greek Room. The visitor to the Museum should first look through the doorway opening into the Third Greek Room, at that portion of the frieze from the eastern end (the *pronaos*) of the Temple, where the two ends of the procession, which had divided at the west end (the *posticum*), were supposed to meet, and then gradually let his eye follow the bas-reliefs in the two rooms. The seated figures of the gods (over the door in the Third Greek Room) give an ideal character to the representation of a real scene. They are supposed to be Jupiter, Juno, Neptune, the Dioscuri, Vulcan, Venus, and the Eleusinian goddesses, who, though represented without any distinguishing attributes, are clearly recognizable by the calm dignity of their demeanor. The link between the ideal and the real is a group of the young Erichthonius leaning against the knee of Athena, who raises her hand to point out to him some distant object in the procession.

N. B.—This slab may be seen at the Girls' High School on the wall over the stage, where a more complete series of slabs from the frieze of the Parthenon than that in the Museum decorates the Exhibition Room.

The procession opens with the reception of the consecrated offerings from the Canephoræ (basket-bearing maidens) by the priestess of Athena, wife of the archon of Athens, who standing beside her, receives the embroidered peplus from the hands of a youth; and is continued by the guardians of the tribes, who stand conversing in groups, by young women bearing candelabra, virgins with vases, pateræ of gilded bronze, and instruments of sacrifice. Bulls and rams offered by all the Attic tribes, city guests with their wives, musicians, singing maidens, and old men carrying olive branches, succeed each other, followed by chariots driven by charioteers who have been victors in the races, and by an endless line of horsemen, some mounting, some preparing to mount their eager steeds. In these figures the essentials are indicated with a precision, and the unessentials discarded with a judg-

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ment, unsurpassed in any other works of sculpture. The Greek sobriety of means used to produce effect, the marvellous variety of attitude and action, and the impression of a constantly increasing noise and tumult, conveyed to the mind by an almost imperceptible quickening of movement in action and drapery, from the quiet gods to the active horsemen who bring up the rear of the procession, are points of excellence which impress themselves more and more upon our minds as we study the Parthenon frieze.

No. 101. THE TORSO OF VICTORY, from the eastern pediment of the Parthenon, is one of the noblest of these noble fragments. When Athena, as described in the Homeric hymn, "sprang from the head of Jupiter, agitating her pointed lance, vast Olympus was shaken by her power, the earth cried aloud, the troubled sea raised its deep waters, and the bitter wave suspended hung." Then Victory rose aloft to announce the glad tidings to the listening world, clad in transparent draperies, whose graceful lines veil but do not hide the beauties of her form.

No. 102. THE THESEUS, from the eastern pediment of the Parthenon, in which the birth of Athena was represented. Sadly mutilated though it be, this grand figure of the great legendary hero of Attica is still a type of ideal manly beauty, a marvel of symmetry, in which strength in repose, truth to nature, firmness of outline, and nobility of form are blended to an unsurpassed degree. No one of the Elgin Marbles more perfectly embodies the grand principles which animated the school of Phidias.

No. 103. One of the most beautiful of the pediment groups from the eastern end of the Parthenon represents TWO OF THE THREE FATES (Clotho, Lachesis, and Atropos), or two of the three daughters of Cecrops (Aglauros, Horse, and Pandrosus). The younger, gracefully reclining on the lap of her elder sister, displays the noblest bodily forms under semi-transparent draperies disposed with consummate art, and the group forms an ideal of the most elevated type of female beauty. Near this is placed a small restoration of the group by Clevenger (No. 136).

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No. 104. The same remark applies to THE ILISSUS or Cephissus from the western pediment, which stands opposite. The subject treated in this pediment was the contention of Athena with Poseidon (Neptune) for the protectorate of Attica.

> "The storie of the old debate,
> Which she with Neptune did for Athens trie."
> *Spenser's Muiopotomos.*

The god, striking the earth with his trident, produced the horse; the goddess created the olive-tree, which, being considered the greater gift, obtained for her the victory

> "But she that reared
> Thy father with her same chaste fostering hand,
> Set for a sign against it in our guard
> The holy bloom of the olive, whose hoar leaf
> High in the shadowy shrine of Pandrosus
> Hath honor of us all; and of this strife
> The twelve most high gods, judging with one mouth,
> Acclaimed her victress."
> *Swinburne's Erectheus.*

The river-god Ilissus, while watching the contest, lies leaning upon his elbow, with outstretched limbs. His whole figure seems filled with the spirit of running water.

No. 105. HORSE'S HEAD British Museum. This noble fragment from the eastern pediment of the Parthenon, where the birth of Athene was represented, is the head of one of the horses of Helios (the sun), rising from the sea.

Nos. 106, 107, 108, 109. METOPES OF THE PARTHENON. From the British Museum. The ninety-two metopes, or square recesses between the triglyphs, on the outside of the Parthenon, were filled with boldly sculptured reliefs, representing battles between Centaurs and Lapithæ, Athenians and Amazons, gods and giants, and mythical subjects relating to the origin of Athens. Of the thirty-two on the south side of the temple, seventeen only exist: one is *in situ*, one in the Louvre, and the remainder in the British Museum.

Twenty-three out of the thirty-two represent Centaurs fighting, and these, with nine in the middle, of figures at rest, illustrate the struggle which took place between the Centaurs

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and Lapithæ at the wedding of Pirithoös. This accounts for the presence of women and the use of wine jars as weapons.

It must be remembered by those who look at these bold fragments of a great decorative whole, that they were placed forty feet above the eye, and also that, as their unequal merits show, they were executed by the hands of many different sculptors or trained workmen, working, indeed, under one head, but probably allowed to carry out the subject confided to them more or less independently. Those which bear most evident traces of archaism have been attributed to Hegesias, with whom Phidias studied at one period of his youth, and whose school he supplanted.

No. 110. The Venus of Milo. This celebrated statue was found in 1820, by a peasant named Yorgos, in a subterranean tomb or grotto near Castro, a village of the island of Melos. The Count de Marcellus, French Envoy at the Ottoman Court, purchased the detached fragments and brought them to Paris in 1821. The figure is composed of five pieces of marble, namely, the bust with the head, the draped legs, the two hips, and the "chignon." The great toe of the right foot and the whole of the left foot are restored in plaster. The Count de Clarac, who was Director of the Louvre when the Venus arrived in France, has left a description of a plinth which came with it, upon which an inscription recorded the name of the sculptor Agesandor, son of Merides, a citizen of Meander, a town in Caria. The plinth cannot, however, have belonged to the Venus of Milo, as the town of Meander was not founded until B. C. 261, when art was in too decadent a state to allow us to suppose the production of such a masterpiece possible. It would seem to belong to such a school as that of Scopas, which stood midway between the Phidian, whose idealism was tinged with a modicum of archaic severity, and the Praxitelean, in which all trace of archaism was lost in grace and sensuous beauty. Scopas, contemporary of Philip of Macedon, blended the pure idealism of Phidias with a noble materialism in works distinguished for such lofty grandeur of style as we find in this goddess, and such dramatic power as is coupled with it in his Niobe, No. 167.

Archæologists and critics have long disputed as to the true

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interpretation of the Venus of Milo, and the question still remains undecided. Some believe that Mars stood by her side, as in the well-known groups at Rome, Florence, and Paris, and that, with her arm resting upon his shoulder, she strove to turn his mind from thoughts of war to thoughts of love; others, that she was always alone, as now, and that resting her left foot upon a helmet, like the Victory at Brescia, she was writing the names of fallen heroes upon a shield which she held between her left hand and her knee; others, again, who accept the shield, have supposed that its polished surface served her as a mirror; a still more plausible hypothesis, supported as it is by the fragment of a hand holding an apple, which was found with the statue, is that she is the Venus to whom Paris has awarded the prize of beauty over Athena and Hera at the famous contest upon Mount Ida. The direction of the eyes, which look off into space, favors this interpretation, which is that of M. Claudius Tarral, who has caused the statue to be so restored, and has devoted much time and thought to the subject. When the statue was taken from the place where it had been hidden during the Commune, it was found that the dampness had caused the upper and lower halves of the figure to separate. The fact was then discovered that a wedge had been inserted between the two parts, which caused the upper half of the body to incline forward out of its proper position. This was removed by M. Ravaisson, the present Director of the Louvre and the beauty of the statue manifestly increased.

No. 111. POTIDÆAN INSCRIPTION, British Museum, discovered in the Ceramicus at Athens. The epitaph of the Athenian warriors, who fell before Potidæa in 432 B. C. was restored by Thiersch and Visconti, has been thus versified:

"Their souls high heaven received; their bodies gained
In Potidæa's plain this hallowed tomb.
Their foes unnumbered fell, a few remained,
Saved by their ramparts from the general doom.
The victor city mourns her heroes slain;
Foremost in fight, they for her glory died.
'T is yours, ye sons of Athens, to sustain,
By martial deeds like theirs, your country's pride."

Thucydides, I., 62, 63.

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Nos. 112, 113, 114. These inscriptions from marble slabs, with No. 115, were brought from Athens by Lord Elgin.

No. 115. ELGIN BRONZE TABLET.

No. 116. THE POURTALES APOLLO, purchased in Paris for the British Museum at the sale of the collection of Count Pourtales. The marble is probably a copy from a bronze original of the school of Lysippus.

No. 117. HEAD OF APOLLO, from the British Museum.

No. 118. THE BORGHESE ACHILLES. From the Louvre. We have been unable to obtain any information as to where this statue was found, or when it was added to the sculpture gallery of the Louvre. The quiet dignity of its pose, the severity of its forms, and the broad accuracy of its anatomical markings, — as, for instance, about the back and knees, — lead us to conjecture that it is a work of the Argive school, which flourished under Polyclete, in the fifth century B. C., contemporaneously with the Attic, under Phidias. Polyclete excelled in the treatment of athletes, and we have here perhaps an athlete in the guise of Achilles.

No. 119. BUST OF A COLOSSAL MINERVA at the Vatican.

No. 120. MINERVA, from the Vatican called "MEDICA," from the snake which coils at her feet, it being the emblem of Æsculapius, the God of Healing, as well as of Minerva's foster-child Erichthonius; and "GIUSTINIANI," because the statue belonged to the Roman family of that name before it became the property of Prince Lucien Bonaparte, who sold it to Pope Pius VII. It was found near Santa Maria sopra Minerva, a church in Rome built upon the site of a temple dedicated to the goddess, to which it doubtless belonged. From the somewhat heavy disposition of the drapery, and the pose of the left hand, which is not an uncommon one in Roman portrait statues, it is considered to be the work of a Roman artist, inspired by the Athena Parthenos of Phidias. That, however, was much more severe in style, and, as we know from the description of Pausanias, wore the close-fitting Attic casque instead of the high Corinthian helmet. See statuette No. 131. *Restorations.* The right hand and a portion of the spear.

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No. 121. GERMANICUS (so called). From the Louvre. This noble statue, formerly in the gardens of Pope Sixtus IV., on the Esquiline Hill, was bought by Poussin for Louis XIV., and placed at Versailles. It is not Germanicus, but an Orator, as Hermes Logios, the God of Eloquence, whose emblem, the tortoise, lies at his feet. Upon the shell is written, in Greek characters of the last century before the Christian era, "Cleomenes, the son of Cleomenes, Athenian, made this." The son is only known to us by this inscription, but very possibly the father was Cleomenes the son of Apollodorus, who sculptured the Venus de' Medici.

The head is bent and the right hand raised. This gesture admirably expresses reflection shaping itself in spoken words. In ease and grace of attitude, steadiness of poise, and unpretentious but significant action, this statue has few rivals.

No. 122. COLOSSAL BUST OF JUNO, from the Villa Ludovisi, Rome, of which the tip of the nose only is restored. One of the most famous of antique Greek statues was the Hera (Juno) of Polycletus in the Heræum at Argos, with which this noblest of Juno heads was long identified. The Juno of Polyclete must have been, however, of a much more severe style, resembling that of the heads of the goddess upon the coins of Argos and Elis, and the fine bust in the Museum at Naples. The Ludovisi bust has a softness and roundness of form, and a richly developed beauty, quite incompatible with our ideas of Polyclete's style, and may be supposed to be the work of a Greek sculptor at Rome during the Empire, or, if an original Greek work, as belonging to the fourth rather than to the fifth century before Christ. Owing to its grandeur of type, and perfect matronly beauty, we cannot wonder that Winckelmann pronounced it the finest of all busts of Juno, and that Goethe enthusiastically admired it.

No. 123. Fragment of a statue of INOPUS, from the gallery of the Louvre. Inopus or Enipeus is the name of a river in the island of Delos, where this fragment was found. It perhaps belonged to the temple of Apollo. The simplicity, breadth of treatment, and ideal character of this mutilated fragment identify it as a work of the Attic school during the Phidian period. Gift of Mr. Stephen H. Perkins.

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No. 124. SOPHOCLES, from the Lateran Museum. This fine statue of the great tragic poet was found in the court of a private house at Terracina, minus the left hand, both feet, and the base with the roll case (the usual attribute of poets, philosophers, and orators), which were restored by Tenerani. From the treatment of the hair, which resembles that of the Apoxyomenos of Lysippus (No. 162), it has been argued that the original figure was a bronze of the time of Alexander the Great (B. C. 330), but if so it was not made until nearly a century after the death of the poet, B. C. 406. The statue is remarkable for its fine drapery, its dignified pose, and manly bearing.

No. 125. THE ADORING GENIUS. From the Berlin Museum. (Cat. 140.) This idealized type of a Greek adolescent (Ephebos), praying to the gods, was found at Herculaneum, and purchased by Prince Lichtenstein for 10,000 thalers. It is supposed to be an original Greek work, of the time of Lysippus. Did it, as some have said, represent a young athlete returning thanks to the gods for victory at Olympia, it would wear a crown, and have one arm only raised to heaven.

No. 126. BOY TAKING A THORN FROM HIS FOOT ("Spinario"), from a bronze in the Museum of the Capitol at Rome. It represents a young shepherd, who, while hurrying to warn the Senate of an incursion of the Latins upon Roman territory, ran a thorn into his foot, which, despite the pain, he did not attempt to extract until his errand was done. The simple and natural pose, the graceful outline and expressive action of this figure, give it a charm which, from the numerous repetitions in marble still extant, would appear to have been always felt. Among these the finest is that belonging to the Castellani collection, exhibited at Philadelphia in 1876, whose extreme realism leaves little doubt that it is an original treatment of the same subject by an artist of the school of Pergamus (third century B. C.). The bronze at the Capitol is as evidently the work of an earlier time, when the naturalistic tendencies of Lysippus did not altogether prevail.

No. 127. Colossal BUST OF JUPITER, from the Vatican

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found at Otricoli at the end of the last century. Of all heads of Jupiter this is that which most fully expresses the idea of Zeus (*πατήρ*), father of gods and men. Intellectual and physical power, controlled by infinite kindness and benevolence, are its characteristics, and grandeur of type its special attribute. It fills our idea of the Homeric Zeus, who could shake Olympus by the mere knitting of his brows, and also suits the words applied by Dio Chrysostom to his statue by Phidias at Elis: "This our god is pacific, always gentle, as if watching over the peace and concord of Greece; placid and grave, a giver of all good things, the common father and savior of gods and men." This bust was formerly supposed to be a copy of the head of that famous chryselephantine statue, but the head upon a coin struck at Elis, which undoubtedly represents the Phidian Jupiter, is in a much more severe style than this bust. As it is made of Carrara marble it cannot be older than the reign of Augustus, when the quarries of Luni (Carrara) were first worked by the Romans.

No. 128. BUST OF JUPITER.

No. 129. DEMOSTHENES, from the Vatican, found at Frascati, in the Villa Mondragone. It is supposed to be a copy of a bronze statue, made shortly after the death of the great orator (B. C. 322) by a sculptor named Polyeuctus. Both arms below the elbow, and the hands with the roll, are modern restorations. Among antique portrait statues it is one of the finest; the pose is quiet and dignified, and the head individual and characteristic. Demosthenes is here represented as pausing in the midst of some eloquent passage in one of his philippics, until the applause which answered it shall have died away. "Had his power," said the inscription upon the base of the original statue, "been equal to his intelligence, Greece would never have succumbed to Macedonia."

No. 130. HEAD OF DEMOSTHENES, from the garden of the Royal Palace at Athens. This portrait of the great orator is evidently a closer likeness than that given in the head of the famous statue at the Vatican (No. 129), as any one must feel who takes pains to compare the two. It is modelled with greater heed to the facts of nature, which are given without any such attempt to ennoble its character by

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making the forehead higher and enlarging the cranium as in the head of the statue. If not *the* original, it is plainly a repetition of that made by Polyeuctos, B. C. 322, from which the Vatican figure was copied.

No. 131. A STATUETTE OF ATHENA, found near the Parthenon, supposed to represent in little the colossal chryselephantine (ivory and gold) image of the goddess, forty-five feet in height, which stood in one of the inner chambers of the Parthenon. It tallies, in all essential particulars, with the description of that great work of Phidias by Pausanias, and may fairly be supposed to give a faithful, though somewhat rudimentary, idea of its pose and general appearance.

No. 132. JASON (so called), from the Louvre. This fine statue of a young Greek attaching his sandals has been erroneously called Jason, Hermes, and Cincinnatus from the ploughshare at his feet, though, as this attribute was added in the sixteenth century, it cannot be taken into account.

We have here an Ephebos preparing to run a race. Judging by the small proportions of the head and the generally lithe build of the limbs, the statue is a work of the school of Lysippus, possibly an original.

The tip of the nose, the lower lip, chin, and occiput, the left arm and shoulder, the half of the right forearm and the whole of the right hand, as well as the right leg up to above the calf, a part of the drapery, the great toe and second toe of the right foot, are all restorations.

No. 133. Headless statuette of APHRODITE (Venus), from Argos. The right foot of the goddess, whose pose and cast of drapery recall the Venus of Milo (No. 110) rests upon a swan.

No. 134. Small female head, found at Argos.

No. 135. Bas-relief from the Museum at Argos, representing one of the DIOSKOUROI (Castor and Pollux) holding the bridle of a horse, and carrying a lance on his shoulder.

No. 136. See No. 103.

The casts numbered 100 to 104, 111 to 117, 124, 126, 129, and 131 were purchased from the Sumner bequest; 110, 119, 120, 122, 127, and 128 are the property of the Boston Athenæum, and No. 136, of the Institute of Technology.

No. 123 was the gift of Mr. Stephen H. Perkins.

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FOURTH GREEK OR MAUSOLEUM ROOM.

THE reliefs arranged as a frieze around this room belong to two different series. Those over the door on the side next the entrance hall represent the marriage of Poseidon (Neptune) and Amphitrite; those on the two other sides, the victory of Theseus over the Amazons, and the defeat of the Centaurs. The first (No. 150) are works of the school of Scopas; the second (No. 151) are attributed to Alcamenes, the pupil or rival of Phidias.

No. 150. THE MARRIAGE OF NEPTUNE AND AMPHITRITE, which is one of the chief ornaments of the Glyptothek, at Munich, was purchased at Rome by the Crown Prince of Bavaria, in 1815. Scopas, who was especially fond of treating subjects connected with the sea, fixed the types of Neptune and of the inferior marine deities, and was known to the Romans by a splendid frieze in the Temple of Neptune, which had been transported to Rome from Greece. It represented Achilles escorted to the Islands of the Blessed by a *cortège* of nereids, tritons, and other oceanic divinities, in a composition so vast, says Pliny (xxxvi, 5, 15), that the lifetime of the sculptor might have been spent upon it. Like Phidias, Scopas had many trained scholars, who saved him from unnecessary waste of time by using their technical skill in carrying out his ideas, and thus enabled him to enrich the world with the Niobe, the bas-reliefs and statues of the Mausoleum at Halicarnassus, and an immense number of other works. This Marriage of Neptune, which is doubtless one of these, although somewhat complicated in composition, is neither overcrowded nor involved, and as an example of antique plastic decoration is pre-eminently fine. We do not know when it was discovered at Rome, and cannot there-

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fore say that it was known there in the early part of the sixteenth century; but if so, then we may trace its influence upon Raphael in his famous Galatea, at the Farnesina, which like it overflows with the poetry of the sea.

No. 151. THE BAS-RELIEFS OF THE TEMPLE OF APOLLO EPICURIUS (the Helper), IN PHIGALIA, near Bassæ in Arcadia, now in the British Museum, from which the casts on the two other sides of this room were taken, consist of twenty-four slabs. The temple was built by Ictinus, the architect of the Parthenon, about 430 B. C., and the marbles are said to have been sculptured by Alcamenes, who, after working for a time with Phidias, is represented in history as his competitor. We know too little of Alcamenes to form any opinion as to his style, and must await the time when the excavations, at present going on at Olympia, shall have uncovered the marbles of the western pediment of the Temple of Jupiter, in which the accurate Pausanias tells us this sculptor represented the combat of the Centaurs and the Lapithæ. If these are recovered, we shall have the very best means of judging about the truth of the ascription of the Phigalian bas-reliefs to Alcamenes, as the subjects are of similar character. Having no such assistance at present, we should doubt its correctness. The violent action of the figures is altogether opposed to the spirit of the school of Phidias, as known to us by the frieze of the Parthenon, and in this spirit we may believe Alcamenes to have worked. Here we have a spirited composition, full of life and vigor, which looks rather like a work of the fourth than of the fifth century B. C., and approaches more nearly in style and *technique* to the Halicarnassus bas-reliefs than to those of the Parthenon. A certain monotonous character which strikes us in the general aspect of this frieze is due to the subject, which admits of variety only in the matter of grouping. Variety is only possible to a limited extent in the representation of a series of struggles between Greeks, Amazons, and Centaurs. To attain it the sculptor has introduced such episodes as the bestowal of care upon the wounded, the representation of the dying Amazon sinking to the ground, etc., and has thus often

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created a happy opposition which heightens the interest, and gives an increased effect of energy to the fighting groups. In the battle of the Amazons, the figure wearing a lion-skin, who is about to strike an Amazon, is recognized as Theseus. The national hero of the Greeks again appears in the battle of the Centaurs, near a tree upon which hangs a lion-skin. There also are Apollo, shooting an arrow from his bow; Artemis (Diana) as a charioteer, driving a pair of stags; and Caneus, beating down a Centaur to the earth.

No. 152. MAUSOLUS, colossal statue in the British Museum found at Halicarnassus by Mr. Charles Newton in 1857, on the site of the mausoleum erected by Artemisia to the memory of her husband, Mausolus, Prince of Caria, who died in the 107th Olympiad (B. C. 353). This splendid edifice, which was classed as one of the seven wonders of the world, consisted of a square podium or base, four hundred and sixteen feet in circumference and between thirty and forty feet in height, surrounded by an Ionic peristyle.* Its four sides were decorated with sculptures by Scopas, Leochares, Timanthus, and Bryaxis, and from its centre rose a truncated pyramid, on the top of which stood a marble chariot drawn by four horses (*quadrigæ*) bearing the figures of Mausolus and Artemisia, or a goddess, as the companion statue is sometimes called. This group was sculptured by Pytheas or Pythis, as we learn from Pliny. The statue of Mausolus is evidently a portrait treated in the heroic style, and the face has a singularly modern appearance, owing to the mustaches, the closely cut beard, and the short hair. Mr. Newton conjectures that the left hand was slightly advanced, and rested on a sceptre. The monarch looks as he describes himself in one of Lucian's Dialogues (*D. Mort*, XXIV.), "a tall, handsome man, formidable in war." He is draped in an ample mantle, under which the chiton is seen upon his breast.

* The tombs of Alyattes at Sardis, and of Porsenna at Clusium (Chiusi), which were also cubes or circles supporting pyramids, were developed out of the tumuli of the heroic ages. They furnished the type of the mausoleum, as it did that of the mausoleums of Augustus and Hadrian at Rome, which, like all great Roman sepulchres, were called mausolea, from the mausoleum of the Prince of Caria.

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No. 153. ARTEMISIA, or an attendant goddess, in the British Museum, from the mausoleum at Halicarnassus. The position of this figure is explained in the preceding paragraph.

The statue was broken into many fragments, which, with much labor, were collected and put together. The face, which was completely wanting, and the arms, were restored by the well-known American sculptor, William W. Story, for the British Museum. A cast of the statue, as restored by him, stands side by side with the original in its sculpture galleries. Only two others were taken, one of which he has very generously presented to this Museum.

Nos. 154 to 158. RELIEFS FROM THE MAUSOLEUM AT HALICARNASSUS (see Nos. 152 and 153), now in the British Museum. Of the three distinct friezes dug up by Mr. Newton at Halicarnassus, one represents Greeks and Amazons fighting; another the battle between the Centaurs and Lapithæ; and the third a chariot race at the funeral games celebrated in honor of Mausolus, who died B. C. 353.

These reliefs are from the first series. In action they resemble the Phigalian marbles, casts of which are placed as a frieze around two sides of this room.

No. 159. BAS-RELIEF from the Villa Albani, known as THE AMAZON. (Cat. No. 985.)

The original, of Pentelic marble, generally allowed to be the finest piece of Greek sculpture at Rome, was dug up in the year 1764 in a villa near the arch of Gallienus, belonging to the Duke of Caserta. No one can doubt that it is a work of the school of Phidias, if not by the master himself, or deny that it is worthy to be ranked with the Parthenon marbles.

Zoega, who failed to explain its subject, suggested that it formed part of a colossal frieze representing a battle, while Winckelmann gave it the name of Pollux slaying Lynceus in revenge for the murder of his twin brother, Castor; but an Amazon striking at a fallen foe, as stated in the notice of the Dexileos relief (No. 187), was a subject especially consecrated to the tombs of Athenian warriors in the fifth and

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fourth centuries B. C., and this masterly work is probably a stéle or grave slab erected to some unknown hero.

No. 160. ORPHEUS, EURYDICE, AND HERMES (Mercury), or Antiope, Zethus, and Amphion, a bas-relief in the Villa Albani, of which duplicates exist in the Louvre and in the Museum at Naples. The uncertainty about its subject has arisen from the fact that the names are not alike in the inscriptions upon two of these marbles. According to the third, the persons represented are Eurydice, under the guidance of Hermes, guardian of souls, meeting Orpheus, who has braved the terrors of Hades, for her sake, and now stands before her with his lyre in his hands. This interpretation, adopted by Zoëga and other authorities, is, as it appears to us, more satisfactory than that which explains the group as Antiope recognizing her two sons, who had been brought up as shepherds on Mount Cithæron, where they had been abandoned at their birth. It was by the sound of his lyre, in whose use he had been instructed by Mercury, that Amphion raised the walls of Thebes, which the mother and her sons took possession of after their reunion. This admirable work is conceived in the same calm, ideal spirit as the gods of the Parthenon frieze, and probably belongs to about the same period, namely, the middle of the fifth century B. C.

No. 161. GREEK VASE, known as the Bacchanalian, from the Townley Gallery at the British Museum; found by Mr. Gavin Hamilton at Monte Cagnuolo, the ancient Lavinium, where Antoninus Pius had a villa. The figures sculptured around the body of the vase are engaged in the celebration of the orgies of Bacchus; one male Bacchante, standing in the midst, leads the dance, while a Faun holding a thyrsus, a Satyr bearing an amphora, and eight Bacchantes, four of either sex, join in it.

> "What men or gods are these? What maidens loath?
> What mad pursuit? What struggle to escape?
> What pipes and timbrels? What wild ecstasy?
> O Attic shape, fair attitude, with brede
> Of marble men and maidens overwrought,
> With forest branches and the trodden weed!
> Thou, silent form, dost tease us out of thought,
> As doth eternity." *Keats, Ode to a Grecian Urn.*

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No. 162. AN ATHLETE USING THE STRIGIL to scrape the sweat from his limbs after a running match at the public games. This statue, known as THE APOXYOMENOS, is in the Braccio Nuovo at the Vatican. It was found in 1849 in the Roman Trastevere, intact save the tips of the fingers of the right hand, which were restored by Tenerani. In all probability it is a copy in marble by Deippus of the celebrated bronze statue by his father Lysippus, which stood before the Baths of Agrippa until Tiberius removed it to his palace. This so roused the indignation of the Romans, that when the emperor next showed himself at the theatre the audience rose, and demanded that it should be given back to them in so threatening a manner that he did not dare to refuse. (*Pliny*, Lib. 34, Par. XIX.) The treatment of the hair is analogous to that of statues in bronze, and that it is a copy from a bronze is furthermore rendered probable by the position of the arm, which in marble required to be supported, whereas in metal this was not necessary.

To produce an effect of lightness and elegance, and to increase the apparent height of his figures, Lysippus gave comparatively small proportions to the head and slenderness to the limbs. These artificial peculiarities are sufficiently marked in the statue under consideration to make it certain that the original of this statue was by him.

No. 163. GREEK VASE, from the Villa Albani.

No. 164. GREEK VASE, from the Royal Museum of Naples.

No. 165. Head of Medusa in alto-relief, from the Glyptothek at Munich, called THE RONDANINI MEDUSA, after the Roman family in whose possession it remained until 1803, when it was bought by Prince Louis of Bavaria for 4,000 scudi. It has been said to be a work of the time of Alexander the Great, on account of the free treatment of the hair; but if so, the sculptor was one who held fast to the traditions of a more ideal theory of art than that of the school of Lysippus. More elaborate in detail, less generalized in form than works of the school of Phidias, it has that same sort of noble beauty which marks the Ludovisi Juno. It corresponds to the inter-

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pretation of the myth of Perseus which makes the Medusa head symbolic of the phenomena of nature. Medusa is the starlit night, solemn in its beauty, and doomed to die at the rising of the sun (*i. e.*, Perseus), while her sisters, the Gorgons, represent total darkness, impenetrable to the sun's rays. In the realistic Medusa type, the face is round, like the full moon, the eyes protrude, the ears are large, and the enormous mouth is armed with sharp fangs. In the idealistic Medusa, of which the Roudanini head is an example, the face is solemn with the solemnity of death, and fascinating in its terrible beauty. Cheerless and sad, stony in its fixed repose, it is like Lamia at the feast, —

> "Some hungry spell that loveliness absorbs,
> There is no recognition in those orbs." *Keats.*

No. 166. CORYBANTES. A bas-relief from the Hall of the Muses in the Vatican; two out of six figures representing the dance of the priests of Cybele.

No. 167. NIOBE AND ONE OF HER DAUGHTERS whom she strives to protect from the arrows of Apollo and Artemis; from the Uffizi Gallery at Florence. This group, which was discovered at Rome in 1583 near the Lateran, is probably a Roman copy of a work by Scopas, mentioned by Pliny as existing in the Temple of Apollo. In 1775 it was removed, with the seven statues of the Niobids, to Florence, and in 1794 was placed with them at the Uffizi.

It is the best example which we possess of the dramatic power and pathetic feeling for which Scopas was renowned. The nose, a part of the upper lip and chin, the left arm with drapery, and right hand and a portion of the right arm of the Niobe, are modern restorations, as are the right arm, the left hand and foot, and the hair of the daughter.

No. 168. The NIOBID OF THE VATICAN (Mus. Ch. No. 176) was found at Tivoli, in the grounds of Hadrian's villa. This headless fragment, remarkable for its admirable flying draperies and living action, probably represents one of the daughters of Niobe flying to escape death by the arrows of Apollo and Latona. Other subjects suggested are, Ariadne in pursuit

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of Theseus; Diana descending from her car to contemplate the sleeping Endymion; and Ceres in search of Proserpine. If it be one of the children of Niobe, it may be a fragment of, or a fine copy by some Greco-Roman sculptor from, one of the figures representing Niobe and her children, by Scopas, which, as Pliny tells us, adorned the Temple of Apollo Sosianus, at Rome. If so, it is a work of the fourth century B. C.

No. 169. HEAD OF THE COLOSSAL STATUE OF CASTOR, on the Quirinal at Rome. This statue and its companion, two naked youths with rearing horses, representing the Dioscuri (Castor and Pollux), originally stood before the Baths of Constantine, probably on either side of a great arch or doorway, like alto-reliefs against a wall. They were removed to the Quirinal by Sixtus V., A. D. 1589. The inscriptions upon their pedestals, "Opus Phidiæ" and "Opus Praxitelis," are not to be interpreted in a literal sense as meaning that they were sculptured by these two greatest of Greek sculptors, but as indicating admiration for their high excellence. It is supposed that they are Roman copies in marble of bronze originals made in Greece about the time of Alexander the Great. The Dioscuri are generally represented as young men on horseback, armed with lances, and having stars upon their foreheads, as sons of Zeus. The marks of the places where the stars of bronze were inserted are plainly discernible upon the heads of the statues. The Dioscuri were often placed as guardians at entrances to buildings, an office for which they were eminently suited by their knightly and warlike character. Gift of W. W. Story to the Athenæum.

No. 170. FOUR-SIDED ALTAR, or base of a candelabrum, from the Augusteum, at Dresden.

No. 171. ROUND ALTAR.

No. 172. GREEK VASE, from the Campo Santa, at Pisa, with figures in relief representing a celebration of the Bacchic mysteries. Apart from its artistic beauty, this vase is interesting on account of its connection with the revival of sculpture in the thirteenth century. That it was one of the antique objects studied by Nicholas of Pisa, which led to the regeneration of what was then wellnigh a lost art, is certain, as he

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repeated the groups upon it, namely, that of the Indian Bacchus supported by Ampelos in his bas-relief of the Presentation in the Temple, which forms one of the series of reliefs around his celebrated pulpit in the baptistery at Pisa. Trained by the Byzantine workmen who were employed about the Cathedral at Pisa, and surrounded by men of his own profession, who were nothing more than stone-cutters, and whose highest idea of sculpture was the carving of bas-reliefs and ornaments for the portals of churches, he had the genius to recognize in the antique vases and sarcophagi which had lain neglected and despised about the streets of Pisa since the days when she was a Roman colony, and had been used as building material for the walls of her cathedral, the true objects of study for one who, like himself, knew nothing of the treatment of draperies, the grouping of figures, or the principles of composition. He accordingly, with the courage and patience that always accompany true genius, took them as his masters, and in due time produced those bas-reliefs of the pulpits of Pisa and Siena, which are as superior to the works of his contemporaries as the bas-reliefs of the Parthenon are superior to his own.

No. 173. DISCOBOLUS (Disk-player) IN REPOSE, from the Vatican. This statue was found by Gavin Hamilton in the latter half of the last century in the ruins of a villa of the Emperor Gallienus, at a place about eight miles from Rome, on the Appian Way, called Colombaro. It represents a youth making ready to throw a disk, which he holds in his right hand. He is evidently absorbed in the endeavor to take the very best position for the purpose. By some excellent authorities the statue is considered to be an original Greek work; by others, a copy from a bronze original made by Naucydes, a scholarof Polycletus, who flourished about 420 B. C. Athletes were favorite subjects for representation with Polycletus, chief of the Argive school, who was a close student of nature, and whose ideal, as we have said in speaking of the Diadumenos (No. 82, Second Greek Room), was a physical ideal. The general character of his style, as we understand it, was severe, dignified, and earnest; and such is the character of this noble statue.

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No. 174. THE FIGHTING GLADIATOR, from the Louvre, was found at Porta d' Anzio (the ancient Antium) in the early part of the seventeenth century. It was purchased for the Louvre from Prince Borghese in 1808. The right arm and the right ear have been restored. A shield was held in the left hand, which still grasps its ring-like handle. The figure has been erroneously called Achilles and Theseus, though the head is too realistic to be that of a hero or demi-god. It represents a warrior fighting in an attitude calculated to display bodily action with full effect. This end was aimed at in the later Greek schools, and, as we learn from the inscription, the statue was made by Agasias, son of Dositheos of Ephesus, who flourished about B. C. 176 (Ol. 150).

No. 175. DISCOBOLUS IN ACTION, from the Vatican. This statue, which was found at Hadrian's Villa, near Tivoli, shows the disk-player as about to launch the disk from his outstretched arm. The head, which is falsely restored, should have been turned back somewhat towards the right hand, as in the far finer duplicate at the Palazzo Massimo alle Colonne at Rome, whose action thus appears truer and is more forcible. Both are supposed to be copies of a celebrated original by Myron, the fellow-student of Phidias and Polycletus in the studio of Ageladas. Myron aimed at expressing life in his statues,—they seemed to breathe, and to be about to move, and are called "vivida signa." He was especially celebrated for his animals, whose living effect is commemorated in many Greek epigrams.

No. 176. SARCOPHAGUS FROM THE VATICAN, No. 99, with Bacchic figures in the angles. The central subject represents a Faun and a Bacchante dancing.

This sarcophagus was found on the Via Cassia, near the so-called Tomb of Nero.

No. 177. SARCOPHAGUS FROM THE VATICAN (Mus. P. Cl., Cat. No. 204), found by the Cardinal Casali in a vineyard outside the Porta San Sebastiano at Rome.

The front is covered with a finely composed relief representing Apollo and Latona destroying the children of Niobe. In the frieze the unfortunate victims, dying and dead, are

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grouped in every variety of attitude, and with an ingenuity of combination which proves great skill on the part of the sculptor.

Nos. 178 to 184. BAS-RELIEFS and fragments of the balustrade of the TEMPLE OF THE WINGLESS VICTORY at Athens, erected by the pupils of Phidias to commemorate the return of Alcibiades from his victories in Asia Minor. B. C. 407.

The statue of the goddess (Athena Nike) within the temple was wingless, that she might never desert Athens; but the Victories of the balustrade are all winged; they are abstract personifications of the same idea, in forms which are the *ne plus ultra* of grace and delicacy. The Victory fastening her sandal, and the one standing, whose arms were probably extended like those of the Adoring Genius at Berlin, are examples of the most exquisite treatment of drapery upon the human figure. Their lines flow like waves of sound joiuing in perfect harmonies, giving an added grace to every rounded shape and every soft depression. Executed from thirty to forty years after the death of Phidias, they are some of the last fruits of his school.

No. 185. GREEK VASE from the Louvre, known by the name of Sosibius of Athens, which is inscribed upon it. At what time this sculptor flourished is unknown, but probably not earlier than the last century before our era. The single figures are for the most part recognizable; not so their collective meaning. Artemis (Diana), on one side of a flaming altar, is followed by two Bacchantes and a Satyr; Hermes (Mercury) on the other, by two Bacchantes and one of the Corybantes. The figures are all repetitions of well-known plastic types. Those of the gods are pseudo-archaic, those of their followers in the style of a late period,—a mixture observable in the Eleusis bas-relief and the Ægina pediments, as has already been pointed out.

No. 186. GREEK VASE.

No. 187. The DEXILEOS MONUMENT was found at Athens about fifteen years ago, on the road leading to the Academy, and set up by the wayside with its pediment and base. M.

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Lenormant, the well-known archæologist, who was in Greece at the time, obtained a cast of it for the École des Beaux Arts at Paris, from which the one in the Museum was taken.

Apart from its high artistic merit, this monument is particularly interesting as it marked the last resting-place of a hero. The inscription on the base tells us that

> "Dexileos, son of Lysanias from Thoricus,
> Was born during the Archonship of Teisander;
> He died under that of Eubulis;
> At Corinth (he was) one of the five cavaliers."

This gives us the exact dates of his birth and death, for Teisander or Peisander was Archon of Athens B. C. 414, and Eubulis B. C. 394. The battle in which Dexileos fell is mentioned by Xenophon and Pausanias, and spoken of by Demosthenes as "the great fight with the Lacedemonians at Corinth." Probably Dexileos and his four companions belonged to the first body of Athenian troops, which was surrounded by the Spartans and cut to pieces. The five cavaliers, of whom he was one, doubtless distinguished themselves by some special deed of valor, not particularized in the inscription. The subject of the relief, an Amazon striking a fallen foe, was specially consecrated to the tombs of Athenian warriors during the best period of Greek art. The style is that of the school of Phidias, and both horse and rider recall similar groups in the Panathenaic frieze of the Parthenon.

Nos. 188 to 192. FIVE STÊLES or GRAVE SLAB RELIEFS, with figures in relief, several of which represent the members of a family, assembled to take farewell of one of their number, the deceased occupant of the tomb. Such representations are common upon grave slabs of the fifth century B. C. Upon the earlier stêles, such as that of the so-called Soldier of Marathon (No. 9, First Greek Room), and that from Orchomenos (No. 10, *ib.*), the portrait figure of the dead man was represented. The Dexileos stêle (No. 187), and perhaps the Amazon from the Villa Albani (No. 159), are first-rate examples of the largest and finest stêles, sculptured at the best period of art, which adorned the more important tombs along the sacred way from Athens to Eleusis.

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No. 188. Two female figures, one of whom touches the other under the chin.

No. 189. In this relief the seated female figure gives her hand to a man who stands before her. An attendant stands in the background, and a graceful youth behind the chair of the seated woman.

No. 190. In this relief, which is of the same character as the foregoing, an old man, a woman, and a youth are grouped together.

No. 191. A seated and veiled woman, with another woman standing before. The cornice is decorated with the well-known honeysuckle ornament.

No. 192. The chief figure in this relief is that of a youth who raises his right hand, in which he holds a lantern, over an altar, on which an animal crouches, and in front of which stands a boy.

No. 193. SARCOPHAGUS FROM THE VATICAN (Mus. P. Cl., No. 82), formerly in the Barberini Palace at Rome. The subject of the bas-relief sculptured upon it is either the deaths of Agamemnon and Cassandra by Ægisthus and Clytemnestra, or of Ægisthus and Clytemnestra by Orestes and Electra.

No. 194. PART OF A SARCOPHAGUS from the Museum at Sparta, decorated with nine little nude genii in relief, most graceful and pleasing in action, and in a free and altogether peculiar style, which savors rather of Renaissance than of Greek taste. It is probably a work of the fourth century B. C.

Nos. 195 and 196. TWO BAS-RELIEFS, one of which represents two warriors fighting, the other some much-mutilated female figures. In style the first closely resembles that of similar groups in the Phigalian frieze.

No. 197. Castor and Pollux carrying off the daughters of Leucippus, king of Sicyon ; BAS-RELIEF ON A SARCOPHAGUS in the Vatican, in style approaching that of the Phigalian Marbles (frieze of the Fourth Greek Room). (430 B. C.)

No. 198. THE VIENNA SARCOPHAGUS, in the Belvidere

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Palace at Vienna. This famous sculpture is said to have been brought from near Ephesus by Count Fugger, after the battle of Lepanto in 1571. It represents a contest of Greeks and Amazons, and in style as well as subject greatly resembles the frieze of the Mausoleum, from the neighboring city of Halicarnassus.

No. 199. This stêle, from the museum at the Piræeus, is decorated with an amphora-shaped vase with two handles, between which and its neck are two nude male figures, standing upon acanthus leaves. The body of the vase is covered with scales.

No. 200. Metope found in the Troad by Dr. Schliemann. The bas-relief, representing HELIOS (the sun), guiding his chariot, dates probably from the fourth century B. C. The composition is admirable, and both the sun-god and the horses are full of spirit and animation.

No. 201. THE BARBERINI FAUN, from the Glyptothek at Munich, was found in the immediate neighborhood of Hadrian's Mausoleum (the Castle of St. Angelo) during the pontificate of Urban VIII. (1623–44), and placed in his family palace, that of the Barberini. In 1813 the Crown Prince of Bavaria bought it for 8,000 scudi. It is universally allowed to be an original Greek work, not older than the time of Alexander. Winckelmann supposed that it was one of the statues upon the exterior of the mausoleum which were hurled down upon the Goths, when they besieged it in the sixth century (A. D. 527). Wrapped in profound slumber, the tired Faun, every part of whose huge frame is instinct with life, reclines in an eminently natural and characteristic, if not a noble attitude.

Purchased from the Sumner bequest, Nos. 150, 151, 160, 161, 163 to 165, 167, 170, 172, 173, 175, 178 to 186, 197. Property of the Athenæum, Nos. 162, 169, 201; of the Institute of Technology, Nos. 166 and 198. Gift of William W. Story, No. 153.

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FIFTH GREEK ROOM.

No. 215. THE APOLLO BELVIDERE was found towards the close of the fifteenth century at Porto d'Anzio, the ancient Antium. It derives its name from the part of the Vatican in which it was placed by Pope Julius II. (1503–13.) The left hand and the fingers of the right were restored by Montorsoli, the well-known pupil of Michelangelo. From the thinness and metallic character of the drapery hanging over the left arm, it has been thought that this statue is a copy in marble from an original in bronze; but this is a matter of conjecture. Both the period when it was executed and the action of the figure are uncertain; nor can we attempt to fix upon the former without giving an opinion upon the latter. Up to recent times Apollo was here supposed to be watching the flight of an arrow which he had just aimed at one of the Niobids or at the Python; but since the attention of critics has been directed to a statuette in the Stroganoff collection at St. Petersburg, which appears to be from the same original and is fortunately entire, this idea has been generally given up. In the statuette Apollo holds the ægis, showing to his enemies the terrible Medusa head which turned all beholders into stone. These enemies are undoubtedly the Gauls, who besieged the Oracle at Delphi, B. C. 278, and who were put to confusion by the god, when, descending in majesty through the hypæthral opening in the roof of the temple, he struck terror into their ranks. If we accept this interpretation, we may believe that the statue of the Vatican is a copy of a bronze figure by some artist of one of the later Greek schools of Pergamus, Rhodes, or Ephesus. Its studied elegance is characteristic of a period when artists aimed directly at effect, and, having no faith in the gods whom they represented, recognized them as pure creations of their own minds. Phidias

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believed in the existence of Jupiter, and in that greatest of statues at Elis revealed him to men. His high idealism shut out all possibility of falling into the theatrical in pose, gesture, or expression, which, despite its great beauty, mars the perfection of the Apollo Belvidere. The head is, however, wonderfully fine; the calm dignity of the face, the slight tinge of scorn about the lips, and the radiance of the brow, which in the marble almost seems to emit light, cannot be forgotten by those who have been privileged to see the statue in its shrine at the Vatican.

No. 216. AMAZON. Vatican Cat., No. 265, Mus. P. Cl. This statue, called the Mattei Amazon from the Villa Mattei, whence it was removed to the Vatican by Pope Clement XIV., stood, as we learn from the inscription on the plinth, in the Portico of the Physicians, which was built by Augustus. The right leg down to the foot, both arms, as well as the nose, chin, and lower lip, are restorations. The feet belong to the original, and the strap or band used for fastening the spur worn on the left foot is visible. Critics differ as to the action of the figure, some holding to the opinion that the Amazon was in the act of bending a bow of which she held the end in her right hand and the lower part in her left; and others, that she was taking the bow from her shoulders in order to lay it on the ground with her buckler (pelta lunata), her double axe (bipennis), and her helmet. She is probably meant to represent one of the Amazons who, when vanquished by Dionysos, took refuge in the Temple at Ephesus. In that temple there were two bronze statues of Amazons, one by Phidias, resting on a spear, the other by Polyclete, of a wounded Amazon. Of the latter there are three probable reproductions at Rome, one in the Capitol (of which there is a cast at the Girls' High School, in Boston), and two in the Vatican, Nos. 71 and 265. Probably this Amazon is a copy after the statue by Phidias. It is of Parian marble.

No. 217. THE BELVIDERE TORSO, so called from the part of the Vatican in which it is placed.

This celebrated fragment, found near the theatre of Pompey at Rome, about the middle of the fifteenth century, is un-

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doubtedly a Hercules, as indicated both by its muscular development and by the lion's skin, the special attribute of that demigod. Whether it be a copy of the Hercules Epitrapezios of Lysippus, by Apollonius the son of Nestor, whose name appears in the inscription on the base as its maker, or an original work by that otherwise unknown sculptor, as therein claimed, cannot be proved. It is, however, very probable that the inscription is a forgery, as the form of one of the letters in the name of Apollonius belongs to a much later period than that indicated by the character of the figure. Where such widely different dates have been suggested as the reign of Alexander the Great and the end of the Roman Republic, it is hazardous to give an opinion upon the date of a work of art; but, all things considered, we should think the first most likely to be correct, and regard it as an original by or copy from Lysippus. Marks on the left side and knee show that it was grouped with another figure, either that of Hebe or Iole.

No. 218. Torso of a small HERCULES, from the museum at Sparta.

No. 219. Ditto.

No. 220. ÆSCULAPIUS, from the British Museum.

No. 221. MENANDER, from the Vatican, which, with its companion statue of Posidippus, was found towards the end of the sixth century in the gardens of the Convent of San Lorenzo, on the Viminal Hill. The two statues were long believed to be portraits of Marius and Sylla, but Visconti proved that this was incorrect. He found the name of Posidippus engraved in Greek letters upon the base of his statue, and from the resemblance of the other to a famous bas-relief at the Farnesina, upon which Menander's name is inscribed in Greek letters, identified it as the portrait of the leader of the new school of comedy. It is believed that the two statues originally stood in the portico of the theatre at Athens. The meditative attitude, the easy, natural, and unstudied grace of the pose, and the individual character of the head, mark the Menander as a work of first-rate merit. It probably belongs to the school of Lysippus, which stood in

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the first rank among the Greek schools for its excellence in portraiture. (Fourth century B. C.)

Nos. 222 and 223. Two terra-cotta bas-reliefs representing BACCHUS RECEIVED BY ICARIUS, the one in the Louvre, the other in the British Museum. The composition is by some said to represent Dionysus (Bacchus) entering the house of Icarius, to whom he is about to reveal the secret of making wine; and by others explained as one of those banquets called *theoxenia*, to which certain divinities were invited, and which they attended in person. The house, seen in the background, is peculiarly interesting as a guid .. a correct idea of the exterior of a Greek house. The style of the relief is pseudo-archaic, that is, it is the style of an earlier period than that of the age in which it was sculptured. Examples of such a deliberate adoption of an old form of plastic expression have been pointed out in Nos. 4 and 10 of the First Greek Room, and Nos. 234 and 235 of this.

No. 224. THE CROUCHING VENUS of the Vatican, found near Rome, to the right of the Via Prænestina, on the Salone Farm. From an antique gem, upon which the goddess is represented in this attitude, as preparing to receive water upon her shoulders; and also from a Venus in the same attitude at the Villa Ludovisi, behind whom stands a child holding a napkin with which to dry her limbs, we cannot doubt that this figure represents a Venus of the Bath. The date of this work is not earlier than the fourth century B. C.

No. 225. BOY AND GOOSE, from the Louvre, undoubtedly one of many repetitions of a celebrated group mentioned by Pliny (34, 84) as the work of Boethos, a native of Chalcedon, a city of Bithynia, who flourished in the first half of the second century B. C. The three works by Boethos known to us were all subjects of children, whose attitudes he portrayed with peculiar grace. Pausanias (v. 17, 1) speaks of him as a Carthaginian.

No. 226. MARS, from the Villa Ludovisi at Rome. A mark on the left shoulder, and the remains of a support on the left side of the figure, indicate that some one stood beside him. This can have been none other than Aphrodite

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(Venus). Like Rinaldo under the spells of Armida, the god has given up thoughts of war for thoughts of love, and sits in charmed submission with Eros (Cupid) at his feet.

The small size of the head in proportion to the rest of the body, and the free treatment of the hair, are points which strike us here as in the Apoxyomenos (athlete), No. 162, in the Fourth Greek Room. This is undoubtedly the work of Lysippus, to whose school the Mars also belongs. Lysippus was the chief representative of sculpture in the fourth century B. C., and specially attached to the service of Alexander the Great. Presented to the Athenæum by T. G. Appleton.

No. 227. APOLLO MUSAGETES (leader of the Muses), CLIO, and THALIA, from the Hall of the Muses in the Vatican.

Pliny (*Nat. Hist.*, Lib. 36, Chap. V.) mentions nine statues of the Muses in the Temple of Apollo near the portico of Octavia at Rome, by Philliscus, who belonged to the school of Rhodes, which flourished about 200 B. C. The Muses at the Vatican, which are probably copies of those originals, were found at Tivoli, in the Villa Cassia, as was the Apollo, which is supposed to be a copy of the statue of the god in the same temple, made by Timarchides, a Greek sculptor of the second century B. C. Apollo here appears as Citharœdos, the lyre-playing, and as Musagetes, leader of the Muses, Father of Poetry, and God of Harmony.

> "Pythius in longa carmina veste sonat."
>
> *Propertius.*

He stands crowned with laurel, wearing a long tunic belted under the breast, and has a chlamys or cloak fastened upon his shoulder, — a costume adopted by the citharœdoi or lyre-players when they appeared upon the stage.

No. 228. THALIA, THE MUSE OF COMEDY, is seated and draped like Clio, with these differences, — that her upper tunic is fastened by two clasps upon her shoulders, and that the lower part of her person is covered with a mantle. She is identified as Thalia by her crown of ivy; by the tympanum (timbrel) in allusion to the Bacchic origin of theatrical performances;

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by the pedum or pastoral baton, the emblem of pastoral and Georgic poetry, and by the comic mask.

No. 229. CLIO, THE MUSE OF HISTORY, a seated figure, charming in her unstudied grace, holding a scroll. The sleeves of her under tunic are buttoned half-way down her arms, a mantle is thrown across her knees, and upon her feet she wears the buskin called "soccus."

No. 230. EUTERPE, THE MUSE OF LYRIC POETRY, from the Louvre, a pleasing and gracefully posed figure, leaning against a cippus, upon whose side is sculptured an olive-branch, symbol of Apollo. The original, which is in Pentelic marble, was formerly at the Villa Borghese.

Nos. 231 and 232. BUSTS OF COMEDY AND TRAGEDY. From the Hall of the Muses at the Vatican. (Cat. Nos. 537 and 538.) These busts were found near the entrance to the theatre at the Villa of Hadrian, and appear to belong to the reign of that emperor.

As Comedy was especially dedicated to Bacchus, she wears a crown composed of vine-leaves and bunches of grapes.

No. 233. THE LAOCOÖN, from the Vatican. The story of Laocoön, a Trojan priest of Apollo or of Poseidon (Neptune), or of both, is connected with the wooden horse through which the Greeks took Troy. Because he warned his countrymen of the danger to which they exposed themselves in permitting it to be brought within the city gates, and even thrust his lance into its side, Laocoön excited the wrath of Poseidon against him, and brought a fearful death upon himself and his children. While preparing to sacrifice a bull to the angry monarch of the sea, two terrible serpents came swimming towards the beach, and, reaching it,

> "Their destined way they take,
> And to Laocoön and his children make;
> And first around the tender boys they wind,
> Then with their sharpened fangs their limbs and bodies grind.
> The wretched father, running to their aid
> With pious haste, but vain, they next invade;
> Twice round his waist their winding volumes rolled,
> And twice about his gasping throat they fold."
>
> *Dryden's Virgil.*

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This celebrated group, which is supposed to be the original described by Pliny, was discovered in the ruins of the Baths of Titus, A. D. 1506, and sold to Pope Julius II. for five hundred golden scudi. Pliny says that it was made by three sculptors of Rhodes, named Agesandros, Appollodorus, and Athenodorus, from one block of marble. This is not really the case, but Michelangelo, who examined it to verify the fact, said that the blocks were fitted together with such nicety that their points of junction could hardly be detected. The most eminent critics have differed as to the date of this group; Winckelmann holding that it belongs to the school of Rhodes, which flourished in the century after Alexander, and Lessing, that it was sculptured for the Emperor Titus by the three most able Greek sculptors of his time. The obscurity of Pliny's text makes it impossible to decide whether he meant to say that Titus ordered the three Rhodian sculptors to make the group, or that he had such a group made by them at some former period, in his palace. A comparison of the Laocoön, which is concise, masterly, and vigorous, with the Toro Farnese at Naples (certainly a Rhodian work), which is diffuse, ill combined, and rich in accessories, leads us to believe that the two cannot be products of the same school and time. To prove this it has been well urged that while the Toro Farnese is Greek in sentiment, as representing a moment before the final catastrophe calculated to rouse a psychological interest, the Laocoön is Greco-Roman, in that it deals with the catastrophe itself, and portrays a moment of physical suffering so horrible that none but a people accustomed to gladiatorial combats with wild animals would have tolerated its representation in sculpture.* With the question as to the date of the work under discussion is coupled this other inquiry,

* King, in his "Early Christian Numismatics," mentions a seal with an intaglio of the Laocoön upon a document belonging to Lord Arundel of Wardour, dated 1529, *i. e.*, twenty-three years after the discovery of the group. He grounds his belief in the antiquity of the gem on the fact that the right arm of the father is bent back to the head, probably its correct position, instead of being stretched upwards, as in the group. The arm is, however, a restoration in plaster by Gio. van Angelo Montorsoli, the scholar of Michelangelo, so that the difference proves nothing in favor of the antiquity of the gem, which is probably the work of a Roman gem-cutter of the sixteenth century. The two right arms of the sons were restored by a Florentine sculptor of the seventeenth century named Cornacchioni.

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namely, Were the artists inspired by Virgil (*Æneid*, Lib. II. 199–224), as is probable if they lived under Titus, or was the poet's imagination kindled by the marble group, as is possible if it dates back to Alexander or to the Rhodian school? Lessing is of the former opinion. His words, which show that the differences between the group and the poem do not militate against this idea, are clear and perfectly reasonable: "They (that is, the artists) have a model, but as to the mode of transferring this model from one art to the other they have ample scope to think for themselves; and the original ideas which they manifest in their departures from the model demonstrate that they are as great in their art as he (the poet) is." (Chap. VI. p. 71, *Philimore's Translation of Lessing's Laocoön.*) It is evident that as each art has its exigencies, the artist, whether he be poet, painter, or sculptor, must submit to those which are special to the peculiar medium in which he expresses his ideas. Hence important differences necessarily occur between the treatment of the same subject in poetry, painting, or sculpture, from which we cannot argue as to priority in the order of time.

No. 234. Pseudo-archaic BAS-RELIEF FROM THE VILLA ALBANI, probably an "ex voto," dedicated to Venus, Diana, and Apollo by a victor in a chariot-race. This explains the introduction of the tripod, which was the prize ordinarily given to victorious charioteers, and also the figure of Victory, who pours wine as an offering from a goblet in her right hand.

No. 235. Pseudo-archaic bas-relief from the Villa Albani; subject, a sacrifice.

No. 236. BAS-RELIEF.

No. 237. THE TRIUMPH OF BACCHUS, a bas-relief at the Villa Albani.

No. 238. Bas-relief, representing a BACCHIC PROCESSION, from the Townley Gallery at the British Museum, found at Civita Lavinia, near Rome, in 1776, by Mr. Gavin Hamilton. The procession is headed by a female Bacchante playing on a tambourine, an exquisitely graceful figure, so draped as to exhibit the right side of her person. Behind her comes a Faun, playing on the double tibia or pipe, with a panther-skin hanging from his left shoulder. The male Bacchante bea-

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ing the thyrsus, who follows him, has a panther's skin thrown over his left arm, and is accompanied by a panther, symbol of Bacchus. All the figures are on tiptoe, as is generally the case in Bacchanalian dances. The rhythmical charm of the composition, the technical beauty of the workmanship, and the prevading grace of movement throughout, leave no doubt that this is a Greek work of the best period.

No. 239. DIANA THE HUNTRESS, from the Louvre, called also the Diana of Versailles and Diana with the Stag. The divine huntress, dressed in a short chiton, stops suddenly to shoot an arrow from the (metal?) bow which she carried in her left hand, and turns her head as if she heard a noise behind her. The similarity in the style and execution of this figure to that of the Belvidere Apollo has been pointed out as indicating that, if not by the same artist, both belong to the same epoch, which M. Frohner thinks can hardly be earlier than the Augustan age. The Apollo is probably of an earlier date, if an original work, which is doubtful. (See No. 215.) The Diana was brought to France from Rome during the reign of Francis I., and after a temporary sojourn at Meudon and Fontainebleau, was placed in the Salle des Antiques by Henry IV. Louis XIV. removed her to Versailles, whence she was brought back to Paris after the Revolution.

No. 240. THE DYING GLADIATOR, or more probably a DYING GAUL, from the Capitoline Museum at Rome. The school of Pergamus, to which this statue belongs, is identified with the reign of King Attalus I., whose reign was signalized by the overthrow of the Gauls which furnished numerous subjects to the sculptors of Pergamus. The most eminent of these sculptors, in the third century B. C., were Pyromachus, Isigonus, Stratonicus, and Antigonus, to one of whom we may safely attribute the original of this famous marble statue. The well-known lines of Byron have so stamped it as the Dying Gladiator that it is difficult for us to disabuse ourselves of the ideas which that name calls up; and yet the new view of it as a dying Gaul is no less pathetic and far more heroic; for instead of an unwilling victim to the brutal passions of a Roman crowd, it embodies the lofty pride of a freeman, who prefers a self-inflicted death to a life of shame. Many things

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about the statue prove that the latter explanation of the subject, first given by Nibby, is the correct one. Diodorus Siculus (V. 28) tells us that the Gauls wore their hair thick and bristling, like a horse's mane, standing up upon their heads like the hair of Pan and the satyrs; that they generally shaved their chins, but allowed their mustaches to grow long and droop over the mouth. In order to show their contempt for death, the Gauls sometimes rushed naked into battle, carrying an oblong shield, a battle-horn, and a sword, such as those with which this figure is equipped. They wore a spiral chain of gold bent into a circular form, called the "torques," around their necks, as does this figure. The torques was also worn by the Persians, the Britons, and the ancient Irish (Celts); and Virgil describes it upon the necks of the young Trojans, —

> "It pectore summo
> Flexilis obtorti per collum circulus auri."
> *Æneid*, v. 558, 559.

It was, however, peculiarly Gallic. Livy (vii, 10) says that Titus Manlius (B. C. 361) obtained his surname of Torquatus from the blood-stained torques which he took from the neck of the gigantic Gaul whom he slew in single combat.

Having given himself the death-wound which will save him from captivity, the dying barbarian has fallen so as to cover his shield with his body. He has lost none of his weapons, for he yet grasps his sword, and has near him a fragment of his horn, which he has broken in two in order to render it useless to his enemies.

Nos. 241 and 242. WOUNDED GAULS. These figures, which were brought from Rome to Venice by Cardinal Germain at the beginning of the sixteenth century, and two of the same character in the Museum at Naples, are supposed to belong to a series made by order of King Attalus, of Pergamus, to commemorate the expulsion of the Gauls from Mysia (B. C. third century), and dedicated by that monarch at Athens.

(See notice of DYING GAUL, above, No. 240.)

No. 243. Small HERMA (terminal figure) of Hercules with club and lion's skin, from Athens.

Property of the Athenæum, Nos. 215, 221, 226, 233, 239 and 240. From the Sumner bequest, 222 to 224, 227 to 230, 234 to 237.

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ROMAN ROOM.

No. 250. APOTHEOSIS OF HOMER, a bas-relief in the British Museum, found at Frattocchi, on the Appian Way, where the Emperor Claudius had a villa. In 1819 it was bought for £1,000 from Prince Colonna. It is the work of Archelaus, son of Appolonius of Priene, a sculptor who lived in the reign of Tiberius, A. D. 14–37. Zeus Lycæus, with the Muses, assembled on Mount Parnassus, the Sibyl of the Delphic Oracle, and a bearded man, perhaps intended for Homer, appears in the upper row. The *Ὁμήρειον*, or sanctuary of the poet, as figured upon coins, which contained his seated statue, is sculptured in the lower row. Earth and Time, behind the throne-chair, symbolize his fame. The boy making a libation near an altar upon which sacrifice is offered, is probably Mythos (Myth); opposite to him is History; and the remaining figures are Poetry, Tragedy, Comedy, Nature, Virtue, Memory, Faith, and Wisdom.

No. 251. SATYR. From the British Museum. Townley collection. He holds the pipe of Pan, and wears the lion's skin of Hercules upon his shoulders. Evidently a Roman work of the early empire.

No. 252. ROSSO ANTICO FAUN, from the Capitoline Museum at Rome. Found at Hadrian's villa. The red marble in which the original is sculptured was preferred for Bacchic figures, which, in ancient times, were carved out of fig-tree wood and painted red. This color was considered particularly suitable to representations of such sunburnt, sensuous beings as Fauns and Satyrs.

Judging by its style, this pleasing but somewhat labored work is not older than the time of Augustus, and may be classed as Greco-Roman.

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No. 253. SATYR, treading on the scabellum, a musical instrument played with the foot. This statue is in the tribune of the Uffizi at Florence. The head, both arms, a piece of the left thigh, and the five toes of the right foot are restorations attributed to Michelangelo.

Presented to the Museum by M. Denman Ross, Esq.

No. 254. Statue of VENUS, called THE CAPITOLINE, from the Museum of the Capitol at Rome. It was found in the valley between the Quirinal and the Viminal hills during the pontificate of Benedict XIV. (1740–58). The type of this Venus preparing for the bath is derived from the famous Cnidian Venus of Praxiteles, but the studied elegance of the rich coiffure, and of the fringe upon the border of the mantle lying upon the vase by her side, indicate a later period than that in which he flourished. The statue is generally considered to be a Greek original, sculptured after the reign of Alexander.

No. 255. HEAD OF A GAUL, from the British Museum, probably made, like the Dying Gaul (No. 240, Fifth Greek Room), by a sculptor of the school of Pergamus, to commemorate the victories of King Attalus over the Gauls.

No. 256. BUST OF SENECA, from the Vatican. This bust corresponds with the fine bronze head at Naples, found at Herculaneum, and with several other busts, identified as portraits of Seneca by a medal formerly in the collection of Cardinal Mattei, which was inscribed with the name of the great Roman philosopher.

No. 257. CLYTIE. A bust in the Townley collection at the British Museum, which was bought from the Laurenzano family at Naples, in 1772. It derives its name from the sunflower leaves which encircle it, though these were not intended to characterize the nymph who was changed by Apollo into a sunflower, but have simply a decorative end. Such pictorial treatment indicates a late period, and we have here no ideal subject, but the portrait of a young patrician maiden who lived at Rome during early Imperial times.

No. 258. STATUE of Aulus Metellus, generally called THE ETRUSCAN ORATOR (Arringatore), a bronze in the Gallery

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of the Uffizi, found near the Lake of Thrasimene, about 1575. An inscription upon the border of the pallium which the orator wears over his tunic, seems to show that the statue was erected after his death as a votive offering. It is evidently an accurate portrait of the individual, and this not only as regards the features, but also in that it preserves what looks like a characteristic individual attitude. The style is somewhat dry and hard, whence, probably, its Etruscan name. It corresponds, indeed, to the so-called Tuscanic style of the second period of Etruscan art, which prevailed during the second and third centuries B. C., and continued in a decadent condition during the first centuries of our era. Etruscan art then lost its national peculiarities, and became purely Roman, as in this statue, or Greek, as in the decorations of the so-called Etruscan vases which make the staple of vase collections.

No. 259. STATUE OF AUGUSTUS. From the Braccio Nuovo of the Vatican. Found at Prima Porta, on the site of the villa of Livia, called "ad Gallinam," in 1863. This heroic statue, larger than life, is much the finest of all the portrait statues of the Emperor, both as regards pose, treatment, and execution. With a military cloak (*paludamentum*) twisted around his loins and falling in admirably disposed folds, he holds the sceptre in his raised right hand, in token of command. The Cupid riding on a Dolphin, at his feet, alludes to the descent claimed by the Julian family from Aphrodite, through Iulus, son of Æneas, their ancestor. The elaborately adorned cuirass worn by the Emperor is adorned with three rows of figures in relief. The upper row, representing Apollo in his chariot preceded by Aurora, alludes to the rising glory of Augustus. The second, which represents him in the act of receiving a Roman eagle from a barbarian, in the presence of Apollo, Diana, and Cybele, alludes to his recovery of the standards which had been taken by the Parthians when they defeated Crassus and Antony.

No. 260. CASTS FROM HEADS, FIGURES, ETC., sculptured in relief upon the Column of Trajan, erected at Rome A. D. 106, to commemorate the Dacian victories of that emperor.

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This series of 114 compositions, sculptured in a long spiral which winds from the base to the summit of the pillar, is divided midway by a Victory writing the names of heroes upon a shield. This figure, and the fine half-length of Father Tiber below it, show signs of a Greek or Greco-Roman hand, but with these exceptions the reliefs are Roman in character; that is, iconographic, historic, and realistic. They form the best examples of that short-lived national school whose possible growth was checked by Hadrian's eclectic tendencies and special love for Greek art.

No. 261. STATUE OF A ROMAN (perhaps Julius Cæsar) making a sacrifice to the gods. His head is covered with a part of his toga, and in his right hand he holds a patera or cup.

This imposing statue, formerly in the Giustiniani Palace at Venice, was brought to Rome by Hamilton and Volpato, and placed in the Vatican Gallery by Pope Clement XIV.

No. 262. ANTINOUS, represented as Bacchus, bust of a colossal statue in the Vatican Museum at Rome, made during the reign of Hadrian, A. D. 117–138. Found in Palestrina at the end of the last century by the painter, Gavin Hamilton, and presented to the Duke Braschi by Pope Pius VI., it was afterwards removed from the Palazzo Braschi to the Lateran Museum, whence it has been lately transferred to the Vatican. Marks upon the marble show that the drapery about the lower part of the fignre was of bronze, not, however, found with the statue. The head of Hadrian's favorite, whom he caused to be worshipped as a deity after his accidental death by drowning in the Nile, is a head of great beauty, though of a somewhat effeminate, soft, and voluptuous character. Of the many portraits of Antinous, made by the sculptors of Hadrian's time, this, with perhaps the single exception of the famous bas-relief at the Villa Albani, is the finest.

Nos. 263–288. BUSTS OF THE ROMAN EMPERORS, from originals at Rome and Naples. Twenty-two, presented by Dr. Jacob Bigelow.

No. 289. JULIA, daughter and only child of Augustus and

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wife of Tiberius. A Roman work of the Augustan period, at the Louvre.

No. 290. THE PUDICITIA (so called). Vat. Cat., Br. Nuovo, No. 23, brought from the Villa Mattei by Clement XIV., and placed in the Braccio Nuovo by Gregory XVI.

The name of Pudicitia was given to this statue, which is remarkable for the beauty and admirable disposition of its draperies, on account of its resemblance to a figure so called represented on the reverse of certain Roman medals struck in honor of Cornelia Salomina, wife of the Emperor Gallienus, and of Ottacilia Severa Marcia, wife of the Emperor Marcus Junius Philippus.

It is now generally acknowledged to be a portrait of the Empress Livia, wife of the Emperor Augustus, and consequently dates from the beginning of the Christian era. Livia is represented in the guise of Hera (Juno), who in the frieze of the Parthenon is distinguished by the throwing back of the bridal veil. Hera's chief attribute is the veil which the betrothed virgin draws around her as a symbol of her separation from the rest of the world. Another of her attributes is the crescent-shaped crown (στέφανος) rising above the forehead, as in the Ludovisi Juno (No. 122).

No. 291. AGRIPPINA THE YOUNGER, wife of the Emperor Claudius and mother of Nero. A portrait statue in the Royal Museum, at Naples; sculptured in the first century of our era. The facile grace and unstudied ease of this figure give it the highest place among works of its kind. The legs of the chair, the footstool, as well as the nose, both hands, and the end of one of the feet, are modern.

No. 292. BAS-RELIEF FROM THE ARCH OF TITUS, at Rome, which was erected after the emperor's death (A. D. 81) to commemorate the capture of Jerusalem (A. D. 70). The relief represents soldiers bearing trophies of victory, among which the most conspicuous are the seven-branched candlestick and the ark of the covenant, taken from the Temple.

This relief and its "pendant," which decorate the inner sides of the arch, are certainly the finest examples of the

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sculpture of imperial times at Rome. They belong to a period when Greek influence made itself felt there, and among works intended for monumental decoration are only surpassed in composition, drapery, and action by the best Greek works of a similar kind. They are, however, essentially Roman, that is, historic and realistic, rather than idealistic, like those of the Greeks.

No. 293. THE BRONZE WOLF, from the Museo dei Conservatori. This work is identified with that of the infant founders of the city mentioned by Livy (Lib. x, 25), which was set up in their honor by the curule ædiles Cneius and Quintus Ogulnius, about 296 B. C. It is an admirable example of the Tuscanic or second period of Etruscan art. The face has an almost human expression, and the erect ears give it a watchful and half-alarmed look. It is modelled with great care, and is very true to nature despite the conventional arrangement of the hair upon the neck and back. The material is treated in a manner worthy of the great reputation of the Etruscans as workers in bronze.

No. 294. MARBLE MASK OF A SATYR, from the Augusteum at Dresden. The traces of color upon the original show that it was painted red. The light from a lamp or torch placed behind it shone through the perforated eyeballs. Such masks, made of terra-cotta, were sometimes set up at night upon private boundary lines to scare away trespassers.

No. 295. STATUETTE OF AN AMAZON from Dresden.

No. 296. ACTÆON DEVOURED BY HIS DOGS, Melampus and Ichnobates. This statue in the British Museum, Townley Gallery, was found by Mr. Gavin Hamilton, in 1774, in the Villa of Antoninus Pius at Civita Lavinia. It represents him at the very moment of his transformation into a stag, with the horns already sprouting from his head, as defending himself from the savage hounds set upon him by Diana, whom he had accidentally seen bathing with her nymphs.

> "Inscius Actæon vidit sine veste Dianam:
> Præda fuit canibus non minus ille suis." *Ovid.*

This group is probably a Roman copy of a Greek original. The right arm and the left hand are restored, and the head,

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though antique, does not belong to the figure. The original head, as we know from an antique cameo of the group at the British Museum, was sculptured in a more severe style.

No. 297. BUST OF CICERO, from the Vatican, found at Roma Vecchia, near the tomb of Cecilia Metella. The thinness of the face, which agrees with Cicero's description of his appearance, and the general resemblance of the head to that of the great orator represented upon a Greek medal struck in his honor by the Magnesians, at Sipylos, in Lycia, leave no doubt that this is a reliable portrait.

No. 298. BUST from the Capitoline Museum, called a CICERO, but probably the portrait of Caius Asinius Pollio, his rival and contemporary.

Purchased from the Sumner bequest, Nos. 250, 258, 289, 291, 295, and 296. Property of the Athenæum, Nos. 254 and 262; of the Institute of Technology, No. 260. Gift of Mr. M. D. Ross, No. 253; of Dr. Jacob Bigelow, Nos. 263 to 284.

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ARCHITECTURAL ROOM.

GREEK AND ROMAN (Classic—C).

East Wall.

C. 1. A CAST of the PORTICO OF THE CARYATIDES, commonly called the PANDROSEUM, on the Acropolis of Athens, made at the École des Beaux-Arts, and presented to the Museum by the late Mr. George B. Dorr. The portico is an admirable example of a building in which architecture and sculpture are intimately united. As the entablature was to rest upon human figures instead of columns, it had to be unusually light, lest it should look too heavy for them to bear. This end was attained by suppressing the frieze, and retaining only the architrave and the cornice. The sculptor, in turn, made his statues as like columns as possible, and gave them an architectural character through massive proportions, and straight-lined draperies whose folds recall the flutings of the Ionic shaft. Vitruvius derives the name of caryatide from Caria, a city of the Peloponnesus, which for having given aid to the Persians was punished by the confederated Greeks, who took the women captive, and, to perpetuate their shame caused them to be represented in art with heavy burdens upon their heads. The caryatides of the Erechtheum, however, have no such significance. They probably represent the priestesses, or the *canephoræ*, young maidens bearing baskets containing consecrated offerings upon their heads, who walked in the Panathenaic procession. In some Roman caryatides such baskets are literally represented, but here they have an architectural form, resembling the capital of a column.

C. 2. Ionic capital and base with a portion of the shaft.

C. 3. Capital. Erechtheum.

C. 4. Corner, capital. Erechtheum.

C. 5. The MARBLE SEAT of the High Priest, from the

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THEATRE OF DIONYSOS (Bacchus), at Athens. The arms of this very beautiful chair are decorated with griffins in relief. These are repeated upon the strips of marble directly under the seat, together with two priests whose Assyrian character connects them with the expedition of the god to Asia, which he entered and overran, after crossing the Euphrates at Zeugma at the head of an army of Fauns, Satyrs, and Mænads.

Screen No. 1.

C. 6. Table leg. Honeysuckle ornament. Pompeii.
C. 7. Scroll from the Choragic monument of Lysicrates, Athens.
C. 8. Frieze from Metapontum, with lion's head.
C. 9, 10. Fragments of monumental Greek vases. See No. 199, Fourth Greek Room.
C. 11. Greek scroll.
C. 12. Head. Pompeii.
C. 13. Cornice moulding; from terra cotta.
C. 14–19. Six pieces from the Erechtheum. (?)
C. 20. Fleuron. Temple of the Sybil, Tivoli.
C. 21. Fleuron.
C. 22–24. Three acroteria; from terra cotta. Athens.
C. 25. Acroterium. Parthenon.
C. 26–32. Seven acroteria; from terra cotta. Magna Græcia.
C. 33. Ionic volute. Bassæ.
C. 34–36. Three Greek fragments.
C. 37. Honeysuckle ornament.
C. 38. Base moulding.
C. 39. Cast from marble acroterium. Athens.
C. 40. From table leg. Pompeii.
C. 41–43. Three pilaster capitals. Pompeii.
C. 44. Panel from terra cotta. Victory, Campana collection.

Screen No. 2.

C. 47. Egg moulding. Temple of Jupiter Tonans.
C. 48–53. Six mouldings.

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C. 54. Egg moulding.
C. 55–57. Three large rosettes.
C. 58–63. Six small rosettes from the tomb of the Scipios.
C. 64. Fleuron.
C. 65. Fleuron with pine cone.
C. 66. Frieze.
C. 67. Patera. Temple of Jupiter Tonans.
C. 68. Scroll from the tomb of the Scipios. B. C. 298.
C. 69–72. Four acanthus leaves.
C. 73. Acanthus capital.
C. 74. Lion's head.
C. 75. Acroterium. Villa Pamfili Doria.
C. 76. Roman eagle.
C. 77, 78. Table legs from Pompeii.

On Pedestal in Centre of the Room.

Five casts from terra cotta, Campana collection, viz.: —

C. 79. Two priestesses.
C. 80. Paris and Helen.
C. 81. Helen and Menelaus.
C. 82. Castor and Pollux. (?)
C. 83. Bacchante, faun, and infant Bacchus.
C. 84. Victory and bull. Vatican.
C. 85. Pastoral group.
C. 86. Mercury and part of a group. Louvre.
C. 87. Bacchanal and panther.
C. 88. Faun dancing.
C. 89. Corybante. From vase. Compare No. 166 in Fourth Greek Room.
C. 90. Bacchus and three fauns.
C. 91. Faun dancing.
C. 92. Griffin. From the Vatican.
C. 93. Greek inscription.

C. 94. GREEK VASE, from the Campo Santo, at Pisa, with figures in relief representing a celebration of the Bacchic mysteries. Apart from its artistic beauty, this vase is interesting on account of its connection with the revival of sculp-

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ture in the thirteenth century. That it was one of the antique objects studied by Nicholas of Pisa, which led to the regeneration of what was then wellnigh a lost art, is certain, as he repeated one of the groups upon it — namely, that of the Indian Bacchus supported by Ampelos — in his bas-relief of the Presentation in the Temple, which forms one of the series of reliefs around his celebrated pulpit in the baptistery at Pisa. Trained by the Byzantine workmen who were employed about the Cathedral at Pisa, and surrounded by men of his own profession, who were nothing more than stone-cutters, and whose highest idea of sculpture was the carving of bas-reliefs and ornaments for the portals of churches, he had the genius to recognize, in the antique vases and sarcophagi which had lain neglected and despised about the streets of Pisa since the days when she was a Roman colony, and had been used as building material for the walls of her cathedral, the true objects of study for one who, like himself, knew nothing of the treatment of draperies, the grouping of figures, or the principles of composition. He accordingly took them as his masters, and in due time produced those bas-reliefs of the pulpits of Pisa and Siena, which are as superior to the works of his contemporaries as the bas-reliefs of the Parthenon are superior to his own.

C. 95. The frieze of the CHORAGIC MONUMENT of Lysicrates at Athens, erected in the year 334 B. C., in the Street of Tripods, so called because the tripods given to the Choragi, or persons at whose expense musical contests were conducted, were ranged on either side of it, either upon pedestals or in small temple-like buildings. The choragi, musicians, composers, and their associates had the right to have their names recorded in inscriptions. This Choragic Monument, popularly called the Lantern of Demosthenes contained the tripod gained by Lysicrates, at the festival in honor of Dionysos. It is a round building decorated with columns of the Corinthian order, with a frieze, upon which is represented the victory of Dionysos over the Tyrrhenian pirates. The story is, that Bacchus having been carried off by the pirates as their prisoner, on board a ship, suddenly

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freed himself from his bonds, and enveloped the vessel in a mass of vine and ivy leaves. Seeing this miracle, the marauders, aware of the god-like nature of their captive, threw themselves into the sea, and were changed into dolphins.

The sculptor, however, has here represented the transformation as taking place upon the sea-shore.

The frieze has suffered so much by exposure to wind and weather, that it is difficult to form an idea of its original condition. The figures are widely separated from each other, and are treated with sketch-like facility. The influence of the later Attic school shows itself in their long proportions, in the youthful aspect of the god, and his accompanying Satyrs, who, as it seems, were first so represented by the leaders of this school.

BYZANTINE.

Screen No. 3.

B. 1, 2. Two capitals from Aix la Chapelle.
B. 3, 4. Two capitals from Bonn.
B. 5. Capital from Chartres. Belfry.
B. 6. Capital.
B. 7. Panel.
B. 8. Scroll. Men fighting. Bonn.
B. 9. Scroll. Man and animals. Bonn.
B. 10, 11. Capitals.
B. 12, 13. Two fragments of columns.
B. 14, 15. Small capitals.
B. 16. Panel.
B. 17. Large arch moulding. Germany.
B. 18. Small capital.
B. 19. Large capital from Moissac.

FRENCH GOTHIC.

Screen No. 4.

G. 1, 2. Capitals from the Sainte Chapelle. Lower chapel.
G. 3. Small niche with corbel and canopy.
G. 4. Flamboyant clustered bases.

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G. 5. Moulding with grape leaves. Notre Dame.
G. 6. Two oak leaves.
G. 7. Two ivy leaves.
G. 8. Moulding with foliage.
G. 9. Large ivy leaf.
G. 10. Large fig leaf.
G. 11. Moulding with lily.
G. 12. Foliage from twisted column. Chartres, 13th century
G. 13. Foliage. Flamboyant.
G. 14. Cornice moulding with crockets.
G. 15. Foliage.
G. 16. Moulding with vine.
G. 17. Double capital. Notre Dame.
G. 18. Panel, foliage with crocket. Chartres, north porch, 13th century.
G. 19. Panel with vine.
G. 20. Mouldings with grotesques and foliage. Flamboyant.
G. 21, 22. Mouldings with foliage. Notre Dame, Porte Sainte Anne. (?)
G. 23. Small Gothic leaf.
G. 24. Large leaf.
G. 25. Small crocket.
G. 26. Moulding with fig leaves. Sainte Chapelle.
G. 27. Cornice moulding with crockets.
G. 28, 29. Two fragments of foliage.
G. 30. Fragment of capital with foliage.
G. 31. Moulding with foliage.
G. 33. Fragment; two leaves.
G. 34. Small corbel. Flamboyant.
G. 35. Large crocket.
G. 36, 37. Two crockets from Notre Dame.
G. 38. Foliage.
G. 39. Foliage.

Screen No. 5.

G. 41–43. Three large capitals. Transition.
G. 44. Clustered capital.

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G. 45. Spandrel with grape-vine. Choir screen. Notre Dame.
G. 46. Spandrel with bat. Choir screen. Notre Dame.
G. 47. Arch moulding with foliage.
G. 48. Fragment of iron work. Notre Dame.
G. 49. Fragment of foliage; three leaves.
G. 50–53. Four small spandrels.
G. 54. Corbel.
G. 55–59. Five bosses.
G. 60. Pilaster scroll. Chartres.
G. 61–75. Fifteen small capitals.
G. 76–79. Four fragments of capitals.
G. 80–82. Three large toes from bases.
G. 83. Toes from double base.
G. 84. Small base with toes.
G. 85. Small toe with foliage.
G. 86. Panel, iron work.
G. 87. Panel, fleur-de-lis. Notre Dame.

ENGLISH GOTHIC.

Screen No. 6.

G. 88–91. Four carved bosses.
G. 92. One small boss.
G. 93–98. Six square pieces of foliage.
G. 99. Drip moulding.
G. 100. Fragnt meof Early English foliage.
G. 101, 102. Two leaves, Early English.
G. 103. Moulding with leaves.
G. 104–106. Three tympana with foliage.
G. 107, 108. Two fragments of moulding with foliage.
G. 109, 110. Two poppy-heads; from wood-work.
G. 111. Fragment of Early English foliage.
G. 112. Perforated foliage from arch. Door to north aisle of choir, Lincoln.
G. 113. Capital from Lincoln.
G. 114–117. Four pieces diaper work from Lincoln. The large one is from the Easter Sepulchre. 1290–1300.

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G. 118. Inscription. Lincoln.
G. 119. Moulding with ivy leaves. Southwell.
G. 120. Duplicate.
G. 121. Section of battlement with shield.
G. 122–126. Five pieces of diaper work with foliage.
G. 127, 128. Two small panels with foliage.
G. 129. Round fragment with ornament.
G. 130. Fragment of moulding with nail head.
G. 131. Panel with face.
G. 132, 133. Two pieces of the Tudor flower.
G. 134–142. Nine bits of moulding.
G. 143–150. Eight capitals from Chapter House, Southwell.
G. 151–158. Eight clustered capitals. Southwell. (?)

South Wall.

ANGEL CHOIR.

12 casts from sculptures in the choir of Lincoln Cathedral. These figures of angels, of which there are 30 in all, occupy the spandrels of the triforium arches of five bays, and are known as the "Angel Choir." They were executed between 1270 and 1282, and rank among the very best examples of early English art. See C. R. Cockerell, "Ancient Sculpture in Lincoln Cathedral" (Lincoln volume of the Archæological Institute).

G. 159. Angel with open book.
G. 160. Angel crowned, with harp. (King David?)
G. 161. Angel with scroll.
G. 162. Angel with lute.
G. 163. Angel with viol and bow.
G. 164. Angel with closed book.
G. 165. Angel with scroll.
G. 166. Angel with falcon.
G. 167. Virgin and child. Angel bearing censer.
G. 168. Christ showing his wounds. Angel bearing a soul in a napkin.
G. 169. Angel bearing a soul in a napkin.
G. 170. Angel with censer.
G. 171. Angel with lute. (Duplicate of 162.)
G. 172. Angel with scroll and palm branch.

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G. 173. Finial from the Cantilupe chantry, Lincoln.
G. 174. Imp from wall at side of the choir, Lincoln.
G. 177–185. Nine heads, male and female; corbels for arch mouldings.
G. 186. Small head and moulding. Southwell.
G. 187. Figure from niche.
G. 188 Arm of choir seat.
G. 189–194. Six bosses from cloister of Lincoln Cathedral. (The originals in wood.)
G. 195. Group. King and queen. Lincoln.
G. 196. Group. Doctors disputing. Lincoln.
G. 197. Group. Lady and courtier with lap-dogs. Lincoln.
G. 198, 199. Two spandrels with half-figure.
G. 200, 201. Two decorated niches with figures. Southwell.
G. 202–211. Ten angels in panels, with musical instruments.
G. 212. Three panels with similar angel.
G. 215. Panel with quatrefoils.
G. 216. Head.

The following casts are from the under side of seats in the stalls of the choir, commonly called *Misereres:* —

G. 217. The Ascension.
G. 218. King on throne between two griffins.
G. 219. Elephant and castle.
G. 220 Knight and four dragons.
G. 221. King's head, with Tudor flowers on the crown, and collar of fleur-de-lis.
G. 222. Samson and the lion.
G. 223. The Good Samaritan.
G. 224. The Resurrection, with Mary Magdalen and the gardener.

FRENCH GOTHIC.

South Wall.

G. 225. Colossal head of the Virgin, from central doorway, Rheims Cathedral.
G. 226. Colossal head of the Prophet Ezekiel, from central doorway, Rheims Cathedral.
G. 227–232. Six panels from north doorway of Rouen Cathedral.

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G. 233, 234. Two gargoyles from Notre Dame.
G. 235. Boy climbing.
G. 236. Mistletoe, lizard, and snake.
G. 237. Angel from arch of doorway. Notre Dame.
G. 238. Figure from niche. Man and dog.
G. 239–241. Three sculptured crosses. Chartres.
G. 242. Lion. Arm of choir seat.
G. 243, 244. Hands holding book. Chartres.
G. 245. Large corbel. Église de Noyon, Salle Capitulaire 13th century.
G. 246. Large corbel. Palais de Justice, Paris. 14th century.
G. 247. Panel from tomb of St. Firmin. Amiens.
G. 248. Statuette. Virgin. German. (?)
G. 249. Statuette. St. John.
G. 250. Statuette. Nanthilde. St. Denis. Tomb of Dagobert.
G. 251, 252. Two corbels.
G. 253–255. Three misereres. Rouen.
G. 256–264. Nine heads from choir screen. Chartres.
G. 265. Corbel with angels singing.
G. 266, 267. Angels with musical instruments. Notre Dame.
G. 268, 269. Angels with candlesticks. St. Denis.
G. 270, 271. Corbels with mask and foliage, from palace of Louis IX.
G. 272. "Vierge à la Coquille"; from choir of Notre Dame, outside.
G. 273, 274. Two weeping monks, "Pleureurs de Bourges," from the monument of Jean, Duc de Berri.
G. 275, 276. Sculptured embroidery. Chartres.
G. 277. Censer. Notre Dame.
G. 278. Censer. Chartres. Porch, 13th century.
G. 279–283. Five grotesque heads. French.
G. 284. Head. Godfrey de Bouillon.
G. 285. Sitting monk. Amiens.
G. 286–296. Eleven monks from tombs of Dukes of Burgundy, Dijon.
G. 297. Figure from tomb in the church at Brou.

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G. 298. Figure of the Virgin. Brou.
G. 299. Figure of St. Elizabeth. Brou.

MOORISH.

West Wall.

M. 1–63. Casts from Algiers, some of them from modern work. The gift of Miss Brewer.
M. 64. Block cut from the wall of the Alhambra, showing the original coloring. Gift of J. W. Paige to the Massachusetts Institute of Technology.
M. 65–143. From the Alhambra. Gift of Col. Marin, commissioner from Spain to Philadelphia, 1876.

RENAISSANCE.

On the North Wall.

R. 1. Pilaster, Chateau de Gaillon.
R. 2. Cartouche with Cupid. Door of St. Maclou, Rouen.
R. 3. Cartouche frieze. Door of St. Maclou, Rouen.
R. 4. Mask of Pan. Louvre.
R. 5. Head with helmet.
R. 6. Mask.
R. 7. Double spandrel.
R. 8. Head with helmet.
R. 9. Mask.
R. 10. Capital.
R. 11–16. Six pilaster panels.
R. 17-20. Four pilasters from tomb of Louis XII. St. Denis.
R. 21–24. Four capitals from tomb of Louis XII. St. Denis.
R. 25, 26. Two small pilasters from tomb of Louis XII. St. Denis.
R. 27. Small pilaster capital.
R. 28. Panel with crescent.
R. 29. Panel with fleur-de-lys.
R. 30. Laurel leaves.
R. 31. Frieze with laurel leaves. Chateau de Gaillon.
R. 32. Frieze with scroll.
R. 33. Cornice moulding, with Cupid.
R. 34. Mask. Pan.

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R. 35. Lion's head from Hotel Carnavelet. Jean Goujon.
R. 36. Cupid from the court of the Louvre. Jean Goujon.
R. 37. Grotesque.
R. 38. Doric capital. Louvre.
R. 39. Part of rusticated pilaster. Louvre.
R. 40. Keystone, enriched. Chateau de Gaillon.
R. 41. Large acanthus leaf.
R. 42. Wreath with ribbon.
R. 43. Rosette.
R. 44. Rosette with honeysuckle.
R. 45. Honeysuckle on flat surface.
R. 46. Honeysuckle on moulding.
R. 47. Pilaster capital with part of entablature.
R. 48, 49. Two panels. Rome.
R. 50, 51. Two panels with arabesque griffins. St. Maur, near Paris.
R. 52. Small column. Composite capital.
R. 53. Bracket. Vatican.
R. 54. Door knocker. Louis XIV.
R. 55. Bas-relief from the tomb of Francis I. St. Denis.
R. 56. Small column. Doric capital.
R. 57. Corinthian capital.
R. 58. Pilaster panel. Spanish.

C. 1, 2, 4, 5, 34, 35, 36, 94, 95, M. 1–63, are the property of the Museum.

M. 65–143 belong in part to the Museum and in part to the Massachusetts Institute of Technology. B. 10, 11, to the School of Drawing and Painting.

All the remaining casts are the property of the Massachusetts Institute of Technology.

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RENAISSANCE ROOM.

CASTS FROM ITALIAN MARBLES OF THE FOURTEENTH, FIFTEENTH, AND SIXTEENTH CENTURIES.

No. 301. Trial Plate, representing THE SACRIFICE OF ISAAC, which secured to its author, Lorenzo Ghiberti, the commission for the gates of the baptistery at Florence. This plate, in bronze, together with that made by Ghiberti's competitor, the great architect Brunelleschi, is preserved in the Gallery of the Uffizi. Six artists competed on the invitation from the Signory of Florence and the Merchants' Guild, and within a year submitted their works to the judges, who selected the two by Ghiberti and Brunelleschi as the best. The latter artist then withdrew, and his rival spent twenty-one years, 1403-24, in modelling, casting, and finishing the first gate; the second gate (the so-called Gate of Paradise, of which a cast may be seen in the Upper Hall of the Museum), which he commenced almost immediately after completing the first, was finished in 1448. Ghiberti's Sacrifice of Isaac, although by no means equal to some of his later works, is a picturesque composition, which tells its story clearly and with a certain elegance of diction which shows the classical tendencies of the time. Technically, the bronze is admirable.

Nos. 302-304. Bronze RELIEFS from the front and ends of the bronze "Cassa," or RELIQUARY, containing the bones of ST. ZANOBIUS, in the Cathedral at Florence, by Lorenzo Ghiberti. The long relief represents the miraculous restoration of a child to life in answer to the prayer of the saint; the short relief, two other miracles performed by him. This Reliquary was cast in 1440. In the centre of the first relief lies the body (over which the spirit hovers in the likeness of a little child) between the praying saint and the kneeling

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mother, who are surrounded by a crowd of spectators. The story is exquisitely told, the kneeling figures are full of feeling, the by-standers of sympathy, and the vanishing lines of the perspective are managed with wonderful skill, so as to lead the eye from the principal groups through the nearer and more distant spectators, to the gates of the far-off city.

No. 305. PERSEUS AND ANDROMEDA, a bas-relief by Benvenuto Cellini, from the marble pedestal of his bronze statue of Perseus in the Loggia de Lanzi, at Florence. (1547.) This pedestal is enriched with skulls, goats' heads, festoons, terminal figures, and bronze statuettes in niches, and although somewhat overloaded, and too slender in its proportions for the statue which it supports, is very elegant in design. Elegance, which, as we understand it in a work of art, implies a certain evident aiming at effect, is incompatible with true nobility of style. It is the distinguishing characteristic of the best works of a period of decadence, such as that in which Cellini lived. He was an artist who, despite all his marvellous technical skill and fertility of invention, sinned against pure canons of taste by aiming at elegance rather than at beauty. His work in marble and bronze is always the work of a goldsmith preoccupied with ornamental effect, never that of a sculptor, to whom ornament is of secondary importance. The Perseus with its pedestal looks like a magnified piece of decoration for the table or the mantel-piece, being rich and elegant, but wanting in the higher qualities of monumental art. The bas-relief represents the rescue of Andromeda, daughter of Cepheus, king of Æthiopia, by Perseus, from a sea-monster to whom she was about to be sacrificed, as commanded by the oracle, in order to free the kingdom from an inundation sent by Poseidon. Chained to a rock, with her long tresses floating in the wind, she shields her eyes with her hand as she looks upwards for help from her deliverer, who, descending from the clouds with a drawn sword in his hand, is about to attack the monster, a horrible creature with bat-like wings, claws of iron strength, and a body covered with scales. Upon the shore stand Cassiopeia and Cepheus, mother and father of the victim, together with her affianced

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lover, Phineus, who, followed by a troop of warriors on foot and on horseback, rises like an avenging spirit from the earth.

No. 306. BUST OF THE INFANT ST. JOHN. Florentine, fifteenth century.

No. 307. BUST OF RINALDO DELLA LUNA, from the Uffizi, sculptured by Mino di Giovanni, called da Fiesole, b. 1432, d. 1484.

No. 308. BUST OF PIETRO MELLINI, a Florentine merchant, from the Uffizi, sculptured in 1474 by Benedetto di Nardi da Majano, of Florence, b. 1442, d. 1497.

No. 309. BUST OF MATTEO PALMIERI, from the Uffizi, made by Antonio Rossellino. See No. 36.

Nos. 310 and 311. Two bas-reliefs of the MADONNA AND CHILD, by Mino di Giovanni, called Mino da Fiesole, one of the best Tuscan sculptors of the fifteenth century. Like his friend, Desiderio da Settignano, Mino was a follower of Donatello in the treatment of bas-relief, and attained great skill in it, as these works show. His talent was rather limited in its range, and his style not always exempt from mannerism, though eminently refined, delicate, and pure.

Nos. 312 and 313. THE MARRIAGE OF THE VIRGIN; AND THE ANNUNCIATION, two bas-reliefs, from the Tabernacle or Gothic Shrine, in the Church of Or San Michele, at Florence, sculptured by Maestro Andrea Arcagnuolo di Cione, called Orgagna, in 1358. The base of the Tabernacle, which enshrines a miracle-working picture of the Madonna, is enriched with a series of reliefs set in octangular recesses, of which these are two of the finest. Simple in arrangement, religious in feeling, and composed of well-draped and well-grouped figures, the Marriage of the Virgin is an excellent example of the Florentine school, at a period which continued the traditions of the Pisan under Giottesque influences. With Orgagna the Pisan school may be said to close. The Florentine school of the Renaissance opens at the beginning of the fifteenth century with Ghiberti and Donatello. The first is a purely religious school; the second shows art of all kinds, brought under classical influences. Andrea Orgagna

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who was distinguished not only as a sculptor, but also as an architect, painter, goldsmith, and poet, is one of the great representative Italian artists of the fourteenth century.

No. 314. BAS-RELIEF from the base of the tomb of Francisco Sassetti, in the church of Santa Trinita at Florence, by GIULIANO DI SANGALLO, who died in 1516. The Sassetti monument consists of a sarcophagus of classic form set under an arch, upon the base of which are sculptured an infinite number of little figures performing funeral obsequies, and sacrificing a lamb upon a tripod. The medallion portrait of Sassetti, which is flat in relief and realistic in style, occupies the centre of the slab.

No. 315. BAS-RELIEF, by Andrea Verocchio, from the Uffizi, representing the death of Selvaggia Tornabuoni in child-bed. It belonged to a monument erected to her memory by her husband, Francesco Tornabuoni, in the church of Sta. Maria sopra Minerva at Rome. Despite its exaggerated action and sentiment, and the breaking up of its draperies into a multiplicity of folds which disturb the general effect, this relief has a pathos which goes far to redeem its defects. The figure of the woman sitting by the bedside with bowed and veiled head is grandly conceived, and that of the dying woman is eminently true to nature.

No. 316. BAS-RELIEF IN BRONZE, representing the Feast of Herod. Cast for the font of the baptistery at Siena about 1427 by Donatello.

No. 317. ST. JOHN THE BAPTIST BROUGHT BEFOR HEROD. A bronze bas-relief made for the font of the baptistery at Siena, by Lorenzo Ghiberti, about 1427.

No. 318. FAITH, a bas-relief in the Uffizi, sculptured by Matteo Civitali, of Lucca, b. 1435, d. 1501.

No. 320. BAS-RELIEF from a bronze door, by LUCA DELL ROBBIA in the Cathedral at Florence; ordered in 1445, finished in 1464. This is one of the works of a Tuscan sculptor, whose name is universally associated with the so-called Robbia ware (glazed terra-cotta), which he invented after he was forty-five years old. Before that time he worked in marble and bronze exclusively, and attained great and

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deserved reputation as a sculptor; after it, as in the present case, he only occasionally perpetuated his compositions in those more durable materials. The ten panels of his bronze door, at the Cathedral, contain figures of the Madonna and Child, St. John the Baptist, the four Evangelists, and the four Doctors of the Church, each of whom is attended by two angels.

No. 321. ST. GEORGE AND THE DRAGON, a bas-relief by Donatello on the base of his statue of St. George, which stands in a niche on the outside of the Church of San Michele, at Florence. In this spirited and masterly composition mediæval and classical elements are curiously and happily blended. It is thus characteristic of the Renaissance period, when ancient art was studied with passion, as by Donatello in the gems and marbles belonging to the Medici, without, however, completely absorbing the romantic element of the Middle Ages, The group formed by the Knight and the Monster in this relief is like the verse of a ballad carved in stone, while the maiden who waits the issue of the combat is no less antique in feeling and treatment.

No. 322. CHRIST IN THE SEPULCHRE supported by Angels, a bas-relief by Donatello (b. 1383, d. 1466), in the South Kensington Museum.

No better example can be found of the unrivalled skill of this great Tuscan sculptor in the treatment of relief (*rilievo*) than this. The graduations are infinite between the very flattest kind of relief (*stiacciato*), in which the surface is raised hardly more than the thickness of a sheet of paper, up to bas-relief proper. Nor are the artistic qualities below the technical in excellence. The composition is excellent; and the expression, though perhaps somewhat exaggerated, is pathetic and touching.

No. 323. ST. CECILIA. A bas-relief by Donatello, in the South Kensington Museum. In this exquisite profile head, the master of masters in the treatment of relief again asserts his supremacy. Of all Donatello's works, this is perhaps the best known and the most popular. The refined, pure outline of the features, the graceful bend of the head, the classi elegance

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of the coiffure, the modest loveliness of the face, are excellences which command general admiration, while the subtle graduation of planes from the lowest to the highest portions of the relief, and the delicate manipulation of the whole surface, especially delight the technical connoisseur.

No. 324. PANEL FROM A PULPIT outside the Cathedral at Prato, sculptured by Donatello about 1434. Here upon a slightly curved surface the skilful artist has represented a charming group of children dancing in a circle with joined hands, and in order to make the forms in the foreground stand out from those behind them, has marked their outlines with deep and angular edge-cuttings, which in the sunlight throw sharp and clear shadows. These falling upon the figures in the background, which are in low relief, divide them to the eye from those nearest to it.

Nos. 325–336. TWELVE BAS-RELIEFS BY DONATELLO, modelled and cast in bronze by Donatello for the decoration of the high altar in the Church of St. Anthony at Padua, between 1451 and 1456. They represent angels singing and playing upon musical instruments, and are admirable examples of the master's peculiar style. The casts give no idea of the technical excellence of the bronze originals, whose carefully finished surfaces are hammered out with the utmost diligence, showing, even in the least important parts, that every resource of art has been lavished upon them.

Nos. 337–346. A SERIES OF ALTO-RELIEFS made for the marble balustrade of the organ-loft in the cathedral at Florence, by Luca della Robbia, between 1435 and 1445. These reliefs, which were never set up in their destined places, have been preserved in the gallery of the Uffizi. They represent a band of youths dancing, playing upon musical instruments, and singing. The skilful grouping of the figures, their graceful attitudes, variety of expression, and truth to nature, completely save a subject, in itself without variety, from becoming monotonous. In the well-known group of Singing Boys, the expression of each face is wonderfully true to the quality of the voice. Without any stretch of the imagination, we recognize in the quartet of voices the shrill treble, the

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rich contralto, the luscious tenor, and the sonorous bass, and as we listen to their "ditties of no tone," feel, with the poet, that "heard melodies are sweet, but those unheard are sweeter."

No. 347. ADORING MADONNA. A circular bas-relief, with figures and landscape in the background, from the gallery of the Uffizi at Florence. Antonio Rossellino de' Gambarelli its sculptor, was called del Proconsolo, from the quarter of the city of Florence in which he was born in the year 1427. He died about 1490. He was one of the best Tuscan sculptors of the fifteenth century. In his early years he is said to have studied under Donatello, although in style his works belong to the school of Ghiberti. Like that great artist, he employed pictorial artifices in sculpture, as this relief, which is a picture in marble, plainly shows. The gradual flattening of the relief, the landscape background, the sky, and the treatment of the figures in perspective, all have their prototypes in the reliefs of the Baptistery gates. (See cast in the upper hall.)

Nos. 348 and 349. DAY AND NIGHT. Two allegorical figures by Michelangelo from the tomb of Giuliano de Medici at San Lorenzo, Florence. The sculptor worked on these figures at intervals from 1525 to 1529, and again, perhaps, after the capitulation of Florence (1530) until the death of Clement VII., four years later, when he returned to Rome to paint the Last Judgment in the Sistine Chapel. The Night, a colossal sleeping woman, whose identity is marked by the star between two small horns upon her forehead (*cornua noctis*), the owl, the mask, and the bunch of poppies beneath her feet, is one of Michelangelo's most highly finished statues. The Day, a waking giant, rising like the sun above the horizon, recalls by his shadowy indistinctness and strange attitude such shapes as we see in cloud *cumuli*. Like many of Michelangelo's statues, it is only blocked out in the marble. With the two other recumbent figures of Aurora and Twilight upon the tomb of Lorenzo de Medici in the same chapel, the Day and Night are supposed to typify the brevity of human life, which is marked by these rapidly succeeding divisions of

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time. What Michelangelo really meant to express we shall never exactly know, for the recumbent figures have no apparent connection with the persons whose monuments they adorn One of his most beautiful sonnets is addressed to Night, "that sweet but sombre space of time" which brings forgetfulness to the weary, and forshadows death, which will give all things rest at their journey's end. The celebrated lines of Giovanni Strozzi to the statue of Night, which speak of her as really sleeping, and call upon those who doubt it to waken her, that she may convince them that she is alive, were answered by the sculptor in words which express the feeling that it is better to slumber in times like those in which he lived than to wake to injustice and wrong. When he wrote them his patriotic heart was full of grief for the oppressed condition of his beloved Florence, but more probably when he sculptured the statue he had in his mind the longing for rest which inspired the sonnet. In the Day he may have embodied all his oft-recurring feelings of proud resistance to those obstacles which beset his path from the cradle to the grave. When Julius threatened him, and Leo exiled him to Carrara, and Clement made him work for the glory of the Medici, and Paul III. forced him to paint the Last Judgment, his spirit revolted for a time, and, like the Day, he looked out upon the world in defiant strength. But with thoughts such as these, the Aurora and the Twilight apparently have no connection, and we are at a loss to explain them otherwise than as pale allegories of the flight of time.

No. 350. CUPID, by Michelangelo, in the Kensington Museum, purchased at Rome from the Campana collection. This is one among the lately recognized works of the great Florentine, probably sculptured at the end of the fifteenth century during his first visit to Rome, for a Roman gentleman named Galli. The god, a well-balanced, graceful figure, kneeling on one knee, in an attitude which gives great variety of outline and allows an advantageous display of form, is by some supposed to be a youthful Apollo following the flight of an arrow which he has just shot downwards from a height.

No. 351. HEAD OF DAVID, from the statue of Michelan-

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gelo Buonarotti, now in the Bargello at Florence. Michelangelo made this statue out of a block of marble, which had been so cut down by an incompetent sculptor, named Agostino di Guccio, about fifty years before, that it seemed unfit for use. It had lain for some fifty years in the workshop of the cathedral, when he commenced his apparently hopeless task, which was completed within two years, to the wonder and admiration of all Florence. The David was then set up upon the terrace (Ringhiera) of the Palace of the Signory (Palazzo Vecchio), where it presided over the city like its tutelary genius until a few years ago, when it was removed to the Bargello for safer keeping. The most marked characteristic of the head, with its speaking eyes and sudden turn of the neck, is its wonderful vitality. The lank proportions of the figure, necessitated by the shape of the block out of which it was made, are perfectly suited to the physical ideal of a young shepherd at that awkward age when the limbs are not yet knit into symmetry.

No. 352. HOLY FAMILY, an unfinished bas-relief in the Royal Academy, London, sculptured by Michelangelo for Taddeo Taddei, a citizen of Florence distinguished for his love of the arts and his patronage of artists. It was brought to England by Sir George Beaumont. Together with the grandeur of style characteristic of the master, it has a grace somewhat unusual in the works of one whose tendencies were to the sublime rather than the beautiful.

No. 353. HEAD OF A SLEEPING PRISONER, commonly called THE SLAVE, by Michelangelo, from the Louvre The statue, one of his finest works, was intended to decorate the tomb of Pope Julius II. It was presented, together with another statue of a prisoner, to Roberto Strozzi by Michelangelo. From him they passed into the possession of Francis I., who gave them to the Constable de Montmorenci.

No. 354. EFFIGY OF MARTINO SOCCINO, the elder, a distinguished Sienese jurisconsult, by Lorenzo di Pietro, called Vecchietta, b. 1412, d. 1480.

This artist was the pupil of Giacomo della Quercia, the most eminent of Sienese sculptors. The effigy in bronze,

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now in the Uffizi, belonged to a monument in the church of St. Dominic at Siena. The head, hands, and feet appear to have been cast from life. The drapery is stiff and unpliable.

No. 355. MERCURY, a cast from a bronze at the Uffizi, by Giovanni, Gian or John Bologna, or Boullogne (his family name), called Il Fiammingo (the Fleming) from his birthplace, Douai, in Flanders. The exact date of this work is not known, but it was cast somewhere about the middle of the sixteenth century (1560 ?). "Who does not know this light and airy youth, with winged feet and cap, soaring aloft upon some Jove-commissioned errand, with the caduceus in his hand and the head of Æolus beneath his foot, since, Mercury-like, he has winged his way to museums and private houses in every quarter of the globe?"

No. 356. DAVID, a bronze statue in the Uffizi, by Donatello (b. 1386, d. 1466). This happy example of the influence of the antique upon one of the most original of Tuscan sculptors, represents the youthful, undraped hero wearing a shepherd's hat wreathed with ivy on his head, and standing with one foot upon the head of his gigantic enemy. In his right hand he grasps a huge sword, and rests the left upon his hip. The side of Goliath's helmet is adorned with a flat relief of antique character, representing children dragging a triumphal car.

No. 357. DAVID in bronze. From the Uffizi at Florence. Modelled about 1476, by Andrea Cione di Michele, born 1432, died 1488; called Verocchio on account of his correctness of eye. The head of this statue is decidedly Leonardesque in type, though Verocchio was not the pupil, but the master of Leonardo da Vinci. Its somewhat meagre forms are refined and elegant, and there is a sprightly life about the whole figure which arrests the attention.

No. 358. MADONNA AND CHILD. By Giovanni Pisano, b. about 1240, d. 1320.

No. 359. SAVONAROLA, from a terra-cotta bust of Florentine workmanship, in the Kensington Museum. Fifteenth century.

No. 360. HEAD OF THE MADONNA. By Michelangelo.

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Of the casts in this room, Nos. 301 to 305, 310 to 314, 320, 321, and 324 are the gift of Mr. Charles C. Perkins, No. 351 of Mr. Thomas Gould, and No. 353 of Mrs. Andrew Wheelwright. Nos. 348 and 349 are the property of the Athenæum, and No. 360 of the Institute of Technology.

A list of books containing information about the artists and works of art referred to in this catalogue of casts at the Museum is subjoined for the convenience of students.

ANTIQUE.

1. Geschichte der Griechischen Kunstler. *H. Brunn.*
2. " " " Plastik. *J. Overbeck.*
3. Antiken Schriftquellen. "
4. Bausteine. *Friedrichs.*
5. Ausgrabungen zu Olympia. *E. Curtius.*
6. Hermes und der Dionysos Knabe. *G. Treu.*
7. Halicarnassus. *C. E. Newton.*
8. Lycia (Travels in). *Sir Chas. Fellowes.*
9. Histoire de l'Art Grec. *Beulé.*
10. Catalogue of Casts in the Berlin Museum.
11. " " " Dresden " *Hettner.*
12. Cat. des Antiques au Musée du Louvre. *Frühner.*

RENAISSANCE.

1. Biographies of Michelangelo, by *Harford, Wilson, Grimm, Gotti, Duppa, Perkins,* etc.
2. Tuscan Sculptors, 2 vols.
3. Italian Sculptors, 1 vol. *C. C. Perkins.*

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ROOM OF THE GREEK VASES.

SIX BAS-RELIEFS from the façade of the Château d'Anet, sculptured by JEAN GOUJON, the most renowned of French Renaissance sculptors. The style is elegant and refined, but not exempt from mannerism.

The Château d'Anet, built for Henry II. and Diane de Poictiers in 1522, by Philibert Delorme, was almost entirely destroyed during the Revolution. A portion of the façade has been erected in the court-yard of the École des Beaux Arts at Paris.

Also by Goujon, the bust of Diana de Poitiers, and the reclining figure of an infant which surmounted the urn holding the heart of the Constable de Montmorency.

Head and three infant figures by GIO. FIAMMINGO.

Two figures of lions and a panther by ANT. LOUIS BARYE.

The Four Seasons, by BOUCHARDON.

FLAXMAN'S Shield of Achilles.

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FRANZ XAVIER DENGLER. A group of casts and sketches given to the Museum by his father, F. X. Dengler, of Covington, Ky.

Busts of Henry F. Farney and —— Moore. Group of Sleeping Beauty, of "Caught," of Imelda and Azzo. Figure of "Pouting Boy" and of a woman with a lady-bird. Three sketches of Painting, Sculpture, and Architecture, designed for statues to be placed on the façade of the Museum.

MARBLE VASE of the time of Augustus, found in the kingdom of Naples, and purchased for the Athenæum by the Baron de Triqueti at Paris. Property of the Athenæum.

ANTIQUITIES FROM CYPRUS.

The antiquities from Cyprus were sent to this country in 1871 by General L. Cesnola, U. S. Consul, at Cyprus. They are but a small portion of the treasures taken from the Necropolis at Idalium (were he opened about 8,000 tombs), and from the site of the Great Temple of Venus at Golgos, which he discovered and identified. The pottery is extremely ancient, and for the most part Phœnician. The Phœnicians, who were the great merchants of antiquity, carried on an active trade in pottery, glass, small idols, votive offerings, beads, etc., such as are found along both shores of the Mediterranean from Syria to Spain. The system of ornament used upon this ancient earthenware, which we may call Phœnician, Pelasgic, or early Archaic, is made up of straight bands, zigzags, simple and concentric circles, disposed in spaces divided by horizontal, parallel, and vertical lines, painted or marked upon the clay while in a soft state by means of pointed sticks, knotted cords, or little wheels. Animal forms are rare, and conventional plant and flower forms unknown. The decorative system so closely resembles that

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of old Celtic pottery, and that of bronze implements found in the tombs of Northern and Central Europe, that certain archæologists have supposed it to have been introduced into Greece, Italy, and the countries of Northern Europe by the Aryan tribes after their dispersion. Next in date to this early pottery, which is adorned with colored and incised lines, comes the later Archaic or Oriental, upon which horses, stags, and birds, especially water fowl and conventional plant forms, are painted. The animal forms, instead of being, as in the older examples, straight-lined, angular, and thin, are rounded in outline and full in form. The hunter in his chariot upon the Œnochoe (No. 10) seems copied from an Assyrian bas-relief.

Taken as a whole, the pottery from Cyprus represents a very ancient art system.

It comes next in date to that made by a people of the Stone Age, perhaps 2000 years B. C., which is found at Santorin Thera, and Aspronisi (volcanic islands of the Archipelago). The Phœnicians colonized these and other Mediterranean Islands about 1500 B. C., after they had been twice covered with lava, under which prehistoric pottery has been found, with stone implements and remains of primitive dwellings.

The Cyprus pottery, the black Chiusi ware, and the Græco-Italian painted vases at the Museum form together a collection which represents ancient Keramic art from about 1000 to 100 B. C.

Among the most interesting objects in the Cyprus collection are the fifty-one pieces of Greek glass, taken from the tombs at Idalium. The exquisite colors which they display are the result of oxidation, through contact with earth of a certain quality during many centuries. Oxidation, which gradually destroys glass and metal, has no power over terra cotta. The beautiful Greek fragments of statuettes in the Museum are as perfect as if made yesterday. Some of the heads of Cybele or Astarte are of the best period of Greek art, and the horse's head (No. 237) is like one of the Parthenon marbles in style and spirit.

The statuette, in calcareous stone, of a female figure holding a child in her arms, No. 127, repeated in the terra cotta, No. 133, is one of many such figures found at Cyprus, which, although it had no artistic school, was a centre of fabrication or small objects of devotion, such for instance as the rude

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little terra-cotta idol, No. 136, which probably represents Aphrodite. Similar figures are mentioned by Athenæus as commonly sold as talismans to navigators in the seventh century B. C.; Lucian also says that terra-cotta figures of this kind were sold near the Temple of Venus, at Cnidos.

The little stone group, No. 152, is one of many repetitions of a traditional type, under which the Greeks represented the Telluric divinities as mothers and nurses. Such goddesses were called κουροτρόφοι, *i. e.*, nursing goddesses. A certain number of divinities were so regarded, as, for instance, Demeter, Gæa, and the great goddess of Cyprus, Venus Astarte, who seems to have been a combination of the conception of the Oriental Ashtaroth and the Greek Aphrodite. The group may perhaps represent Nana and her son Atys, the beautiful shepherd beloved of Cybele.

Among the most curious of the objects found in the tombs of Idalium, here exhibited, are rudely shaped, and, in some instances, gaudily painted toys. It has been suggested that mothers placed these playthings in their children's graves.

The Cyprus cases contain pottery, figures, and other objects in terra cotta, as well as small stone heads, cylinders, amulets, and ancient glass found at Cyprus by General Cesnola. The large stone heads from the same island are placed on brackets against the adjoining wall. These heads are of great interest, from the variety of type which they exhibit. The Asiatic, Egyptian, Greek, and Roman races, who successively ruled over Cyprus, are each represented in these mutilated monuments.

CASE A.

The gray earthen vases, bowls, pateræ, decorated with parallel lines, concentric circles, and checkered designs, with occasionally a figure resembling the vanes of a windmill, were found in Phœnician tombs at Idalium, a city conquered by Greek colonists.

The vessels of whitish clay, decorated with cross-lines and checks of rough execution, were found with cylinders and other work of Assyrian origin.

The red glazed ware, not checked, resembles that from the

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island of Samos, and is probably of Græco-Roman date; while the red ware of fine clay, ornamented with concentric circles, also from Idalium, came from a group of tombs apart from the rest, belonging, probably, to a different race or epoch.

The vases, with similar Phœnician designs *scratched* upon them, were found at Alambra, and with them bronze spear-heads, knives, and toy figures of warriors.

The principal objects of interest are,

A VERY ANCIENT PITCHER, vertical and horizontal bands in brown, formed of lines, dots, and diamond-shaped patterns.

PHŒNICIAN BIRD-SHAPED PITCHER, ornamented with diagonal and vertical lines in red. Another with neck and tail, ornamented with indented zigzag lines, holes in rings for suspending. Another of yellow clay, the rings disposed vertically in four rows, painted with diagonal lines forming rows of triangles in brownish red. ARYBALLOS or Pilgrim Bottle; red clay, with double handle.

Greek AMPHORA, with twisted handles and cannellated body, remarkably beautiful shape.

In the case an ŒNOCHOE. Round the neck are straight and zigzag lines in black and red. Animal-headed handle. The painting, which represents a hunter about to shoot an arrow from a bow, and a charioteer in a chariot drawn by a black horse, resembles a lion hunt as figured in Assyrian bas-reliefs. ANOTHER, of yellow clay with compressed trefoil lip. A fantastic animal resembling a horse is painted on one side. ANOTHER, decorated with an animal of the deer species. ANOTHER, decorated with a bird in black and red. A SMALL PITCHER; zone of birds; at base, leaves; ornament at the top composed of lines crossing each other.

Fifty-one pieces of GLASS, including lachrymatories, cups, bottles, pateræ, and a flat round plate.

A number of TOYS, figures of animals, etc. Two figures supposed to be standing in a chariot; terra cotta, and very rudely modelled. PHŒNICAN TOYS, a horse with a jar on his back; a little animal of terra cotta; a figure on horseback; a terra-cotta chariot. VOTIVE OFFERING, bull's head (Apis) VASE, shaped like a bull. VASE, shaped like a

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duck, terra cotta. WEIGHTS, CYLINDERS (used by the Assyrians as signet rings), a button, etc. Egyptian and Phœnician AMULETS. A Phœnician IDOL, representing the great Goddess of Cyprus, VENUS ASTARTE. MASK of a bearded man, colored red and black.

ABOVE THE CASE, large AMPHORA used to hold wine or oil. The pointed base was stuck in the ground. Two earthen jars with Phœnician inscriptions, one is "MAHAZ," the name of a large vessel used for wine.

IN THE CENTRE are grouped various heads, fragments of statues, etc. STONE STATUE, head detached, representing a priest of Venus holding the sacred dove in his hand Roman type.

CASE B.

The small terra-cotta Female Heads are often of great beauty. STATUETTE OF CYBELE, or Gæa (Mother Earth), crowned heads of APHRODITE, or the Syrian Goddess. STATUETTE of a Seated Woman holding a child upon her knees. Cybele "κουροτρόφος." HEAD draped like the Pudicitia of the Vatican. HORSE'S HEAD, very fine, style of the Parthenon marbles. SMALL STONE HEADS, the long nose is a characteristic of the modern inhabitants of Cyprus. LAMPS of terra cotta.

CASE C.

One hundred and nine objects in BRONZE, consisting of spear-heads, a mirror, hatchets, armillas, mortuary rings, hinges, and fibulæ ; two objects in silver ; serpentine pateæ and cones (emblems of Venus).

CASE D.

ETRUSCAN VASES.

This collection of Etruscan pottery consists chiefly of the black ware with ornaments in relief found at Chiusi (the ancient Clusium), and of small sarcophagi ("ash chests"). These objects from the Museum at Chiusi, which was purchased by Sig. Servardio, of Florence, were bought at public sale in 1875, and presented to the Museum by Mr. J. J. Dixwell. The Chiusi pottery, which is of "coarse, black, unbaked ware, of uncouth forms, grotesque decorations, rude workmanship, and no artistic beauty, is of great

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interest as illustrative of Etruscan art in its earliest and purest stages, ere it had been subjected to Hellenic influence. Such ware is peculiar to Chiusi, Sarteano, and the neighboring Etruscan cities."

The collection presented by Mr. Dixwell consists of forty-seven objects. Among the most remarkable are the Focolari or Recipienti. These oblong, round, or square trays were either used as braziers, or to contain toilet articles, or for fumigation, or to hold flour at the funeral feast. Dennis (*op. cit.*) thinks that if sepulchral in their application and meaning, they may still be regarded as "imitations of domestic furniture once actually in use and rather pertaining to the *triclinium* than to the toilet."

The small sarcophagi, cinerary urns, or "ash chests," in the Dixwell collection, are of great interest. They retain traces of color, and are decorated with recumbent figures, probably representing the deceased whose ashes they contained, and with bas-reliefs. The bas-reliefs being multiplied from moulds show little variety of subject. They represent Jason, Cadmus slaying the warriors sprung from the dragon's teeth, or the combat of Polynices and Eteocles.

Besides the black ware peculiar to Chiusi, painted Etrusco-Greek vases, etc., of every description, are found in its cemeteries. Some specimens may be seen in this collection.

CASE E. GREEK VASES.

The collection of Græco-Italian fictile painted vases, Nos. 1 to 41, found by Alessandro Castellani, in the tombs of Etruria and Campania, was presented to the Museum by Mr. Thomas G. Appleton.

Nos. 42 to 54, inclusive, were presented by Mr. Edward Austin. Others in the same case were loaned by Messrs. G W. Wales and C. C. Perkins.

In the first half of the last century it was customary to regard the painted vases found in Italy as Etruscan; but as numbers of vases with Greek inscriptions were found in the tombs of Magna Græcia and Sicily, Winckelmann declared them to be Greek. After this, the names of Italo-Græco and

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Siculo-Græco were applied to them according to the locality where they were found, while those with black figures on a red ground were particularized as Sicilian, and those of the Lest period, with red figures upon a black ground, were named Nolan, from Nola in Campania, where they were first dis covered. The truth of Winckelmann's theory was almost absolutely proved in the year 1828, by the discovery of the Necropolis at Vulci, which yielded no less than six thousand vases painted with subjects relating to the myths and poetry of Greece, Greek in style, and bearing inscriptions in the Greek language. As there is not even a tradition of the existence of a Greek population in the region about Vulci, and as such an immense number of vases could hardly have been transported from Greece to Italy, the learned were forced to conclude that they must have been made in local workshops under Greek direction. This conclusion applies not only to the Vulci vases, but also to all those found in the cemeteries of other Italian cities, not of Hellenic origin. Certain kinds of vases like those in the Dixwell collection of black ware ornamented with figures in relief, which are found only in Italy and especially at Chiusi; those adorned with representations of Etruscan deities, and with emblems and symbols connected with the worship of Bacchus as god of the infernal regions; and those inferior copies of Greek originals evidently painted by native scholars of foreign masters, which are found at Chiusi, may be regarded as Etruscan works, but with these exceptions the painted vases found in Etruria are undoubtedly of Greek origin.

Some archæologists believe that painted vases were placed in Greek and Etruscan tombs as "tesserae," or marks that the deceased had been initiated into the Eleusinian or Dionysiac mysteries. Dionysus, or Bacchus, was the husband of the Eleusinian Demeter, and he was often depicted as the god of death by the ancients. What are called Panathenaic vases (*i. e.* vases filled with oil from the sacred olive tree planted by Minerva on the Acropolis, which were given as prizes to the victors at the Panathenaic festivals) were preserved as marks of honor and buried with the recipient. The Lekythoi

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found in Attic graves were often expressly made for burial purposes, as we know from a passage in Aristophanes, who further refers to the custom of laying them upon the corpse. Vases which had been especially valued by a deceased person were piously buried with him, while those which are too small, or, being unglazed, are unfit for household uses, must have been made expressly for burial. Painted vases were seldom used to contain ashes; they were either placed about the corpse, or laid upon it, or hung upon the walls of the grave chamber. The subjects represented upon them are divisible into two great categories, namely, mythic, embracing the whole cycle of Greek mythology, and individual, as connected with private life.

The most renowned Greek potters were those of the Ceramicus, a quarter of Athens in which they resided. They made vases of wonderful lightness, and adorned them with paintings of great beauty. They used very fine, carefully prepared clay, of a bright-red color, which they heightened by a varnish mixed with red. Before using this varnish, they painted figures upon the clay surface with a shining pigment of a brownish hue, or of deep black, playing into olive tones; or else filled up the spaces between the outlines of the figures with black, leaving them the natural color of the clay They first marked out the general outlines and the contours of limbs, muscles, and draperies with a sharp instrument, and then went over them with a brush filled with dark color, laid on with wonderful accuracy. Additional colors, such as white, green, violet, and dark red, were added by the vase painters of the latest period, after the vessel had been twice burnt in the furnace.

For purposes of classification, the following division into six classes may be taken as resting on good authority, though these names are not in all cases applied with absolute certainty: —

1. Amphora, Pithos, Pelice, and Stamnos, large vases for holding wine, oil, figs, and honey.
2. Hydria and Kalpis, vases for carrying water.

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3. Œnochoe, Olpe, and Prochoos, pitchers for pouring out wine and water.

4. Krater, Kelebe, and Oxybaphon, vases for mixing wine with water.

5. Kantharos, Kyathos, Karkhesion, Holkion, Skyphos, Kylix, Lepaste, Phiale, Keras, and Rhyton, drinking vessels.

6. Lekythos, Alabastron, Askos, Bombylios, Aryballos and Kotyliskos, receptacles for ointments and perfumes.

Many of these are represented in the Appleton and Cyprus collections, as, for instance, —

Amphora, Nos. 5, 12, 13, etc.
Kalpis, Nos. 7 and 17.
Œnochoe, Nos. 24 and 25.
Prochoos, No. 48.
Oxybaphon, No. 23.
Krater, No. 37.
Kylix, No. 20.
Kantharos, Nos. 22 and 33.
Skyphos, No. 21.
Aryballos, Nos. 4 and 32.
Patera, Nos. 35 and 36.

The APPLETON COLLECTION contains examples of vases of four periods subsequent to the prehistoric period, which is represented by three small vases, probably found in one of the Terremares (swamps) of Æmilia. These vases are similar to those found in nearly all the Swiss lakes. This pottery, which is found only in Northern Italy, is either plain, like these examples, or adorned with horizontal or vertical lines incised around the body of the vessel, or with short or oblique lines disposed geometrically. It is hand-made, *i. e.* made without the aid of the wheel, which was however, used at a very early period both in Egypt and in Greece, whence the cup or dish fashioned upon it was called the daughter of the wheel.

The painted vases of the first epoch, which begins with the first Olympiad, 776 B. C., and closes about 500 B. C., are called Asiatic or Corinthian. For the most part they were made at

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Corinth, a city renowned for its potters and actively engaged in commerce with the East and with Italy. The dull, yellowish clay of which they are formed is painted with rows of animals, such as lions, panthers, bulls, and birds disposed in zones around the body of the vase, and with floral ornaments of an Asiatic character. Nos. 4–11.

The vases of the second epoch, 500 to 300 B. C., are adorned with figures painted in a black pigment upon a red background. The figures are disposed in single file and treated in an Asiatic style. They are long and attenuated, exaggerated in action, with broad hips, long noses, and staring eyes. Their range of subjects is, for the most part, mythical. The oldest belong to the sixth century B. C., but such vases were made up to a late period. In some cases this style and the succeeding were mixed; but when this is the case, the black figures are treated archaically according to traditional stylistic laws. Nos. 12–15.

The vases of the third epoch, which extends from about 300 to 200 B. C., are the finest. The subjects illustrate Greek mythology and Epic poetry. The figures, which are red upon a black ground, are of the purest outline, and show the highest technical skill. See Appleton Collection, Nos. 16–26.

The vases of the fourth epoch (200–100 B. C.) are of Apulian manufacture. They belong to the latest period of the art, which began to decline after the introduction of gold and silver vases from the East through the conquests of Alexander. They are, in many cases, of enormous size, very elaborately decorated, overcharged with ornament and color, and extravagant in shape. Those of the latest period are more and more strongly marked by these signs of decadence. Nos. 27–41.

PREHISTORIC.

1, 2, 3. THREE SMALL VASES of black and brownish earth from prehistoric Lacustrian habitations in Northern Italy. From the Bolognese district.

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ASIATIC. FIRST EPOCH, 700-500 B. C.

4. ARYBALLOS, of yellow, unglazed earth, decorated with a fantastic, tiger-headed bird, surrounded by open and closed lotus flowers.

   These ornaments have a great affinity of style with those upon Assyrian monuments. They are painted in a single color of a burnt reddish-yellow. Found at Cuma.

5. AMPHORA. Painted with two zones of animals, birds, and open lotus flowers. Found at Capua.

6. ŒNOCHOE. Zone of animals and open flowers painted in black and reddish-brown. Found at Capua.

7. KALPIS.

   Four female figures and two sphinxes are painted about the neck. The body of the vase is decorated with two kinds of fantastic animals of an Egyptian character, and with many open flowers. Found at Nola.

8. COLANDER, with two handles. Yellow clay, decorated with black and red lines. Found at Canosa, in Apulia.

9. URN, with two closed and two open handles of fantastic animal forms, decorated with red and brown geometrically disposed lines. Found at Canosa.

10. SMALL VESSEL, of bird-like shape, with geometrical decorations in red and brown. Found at Canosa.

11. URN, double, with a single handle. Ionic ornaments in brown and red. Found at Canosa.

SECOND EPOCH, 500-300 B. C.

12. AMPHORA, of yellowish clay, with figures of hunters and liturgical scenes engraved with the point (sgraffiti) and painted in a yellow, darker than the background. Palmettos and lotus flowers about the neck. Found at Cervetri.

13. BACCHIC AMPHORA. Black and white figures on a red ground. Bacchus and Ariadne between two groups of Mænads. At the back, two persons in a quadriga, followed by an old man bearing a sceptre. A Hoplite stands near the horses. Found at Capua.

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14. **Bacchic Amphora.** Black and white figures on a red ground. Hercules fighting with the Nemean Lion, or the Lion of Cythæron, in which latter case the figure carrying a sceptre may be Amphitryon or Thespius. At the back are Mænad and a priest of Bacchus. Bought from the Cav. Visconti, in 1836.

15. **Bacchic Amphora.** Black figures adorned with white and violet tones. Mænad mounted upon the Dionysiac Bull. Mercury walks before. The subject at the back is almost identical. Found at Capua.

GRÆCO-ITALIAN. THIRD EPOCH, 300-200 B. C.

16. **Amphora from Nola.** Red figures on a black background.

Two persons, a man and a woman, conversing together. The man leans on a stick. Between them the words ΚΑΛΟΣ ΔΙΩΝ "beautiful, or noble Dion" are inscribed in white. At the back of the vase is a young man holding two eggs in his right hand. Found at Nola.

17. **Kalpis.** Very fine.

A seated woman (Penelope?) is occupied in taking jewels from a casket which she holds upon her knees. One of her attendants, standing near her, presents a shut casket. A second, robed in an ample peplum, stands behind her mistress. Found at Nola.

18. **Amphora Pelice.** Alcibiades walking in the streets of Athens, followed by a slave leading a large dog, whose tail is to be cut off by his master's order. The youth, who appears to be making fun of the deformed slave, probably symbolizes the Athenian people. Plutarch; Alcibiades X. Found at Capua.

19. **Amphora.** A Satyr carrying Silenus on his shoulders followed by another Satyr, who seizes him by the tail. Inscription, ΧΑΡΜΙΔΕΣ ΚΑΛΟΣ. At the back a Satyr. Found at Nola.

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20. KYLIX. Inside, a young man lying on a couch holding a Kantharos (the Cup of Bacchus) in his left hand, and raising a Kylix in his right. He is playing a game of Sicilian origin called κότταβος. In this game the player tried to throw wine from one cup to another without spilling a drop, while at the same time he pronounced the name of his mistress. Outside, a person holding a lyre, who stands between two draped figures. Same subject at the back. Letters illegible. Found at Capua.

21. SKYPHOS. Two Satyrs and four Mænads painted in silhouette; black, on a red ground. Imitation of the style of the second epoch. Found at Capua.

22. KANTHAROS. Decorated with a wreath of laurel. Found at Capua.

23. OXYBAPHON. A woman playing on a pipe, between two men crowned, one of whom seems about to dance. At the back are three young men (Ephebi) draped. The exterior border is decorated with a wreath of laurels. Found at Ruvo, in Apulia.

24. ŒNOCHOE. Black, with a very lustrous glaze. Found at Nola.

25. SMALL ŒNOCHOE. Cannellated, and covered with a very beautiful black glaze. Found at Cumæ.

26. AMPHORA PELICE. Imitation of the style of the second epoch. Subject: Pasiphae between two bulls. Same subject repeated at back.

FOURTH EPOCH. VASES FROM APULIA, 200-100 B. C.

27. ŒNOCHOE. High handle, decorated with a mask-woman's head and flowers. Red on black, with white and yellow tones.

28. ASKYBALLOS. Black and cannellated. Head of a woman. Black and white ornaments. Found at Gnatia.

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29. AMPHORA PELICE. Black. A winged and seated genius is painted upon it. Found at Gnatia.
30. KANTHAROS, with knotted handles. Black and canellated. Decorated with garland and yellow palmettos. Found at Gnatia.
31. ŒNOCHOE. Very elegant. Black, with white and yellow ornaments. Found at Gnatia.

DECADENCE.

32 ARYBALLOS.

Venus seated, caressing a dove. Behind her stands a young man holding a strigil. A young woman offers him a basket of fruit. Two Mænads and a Satyr are painted on the border. Found at Ruvo.

33. KANTHAROS. Bacchus seated, holding the Thyrsus. At the back a running Mænad. Found at Canosa.
34. SMALL URN, with a cover. A winged hermaphrodite genius seated, holding a casket in his right hand. At the back is a running Mænad. Found at Ruvo.
35. VERY LARGE PATERA with handles. At the bottom of the cup is a seated woman holding a cup in her left hand. With her right she takes a casket from the ground, and turns to a companion who offers her an Alabastron. A shepherd with a torch and a crook. The subject is connected with the Eleusinian mysteries. Found at Ruvo.
36. LARGE PATERA, with handle. At bottom of cup in a medallion is a woman's head, seen in profile. Her ear-rings, diadem, and necklace are painted yellowish-white. A wreath of dry leaves and berries surmounts the medallion. Ornaments on handles are white or greenish black. At back, a seated hermaphrodite genius holding a casket, also a draped woman with a mirror and a wreath. Subjects divided by large palm leaves Red on black.

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37. LARGE KRATER. Dionysus in royal robes, carrying the Thyrsus and the Kantharos. He is preceded by a Satyr holding a lighted torch, and followed by a drunken Mænad and a Satyr. At the back three Ephebi wrapped in their peplums. Found at Ruvo.
38. LARGE AMPHORA, with columnar handles. A woman offers a basket of fruit and wine to two young heroes (the Dioscuri?). The top of the vase is decorated with garlands of ivy, and at the back are three Ephebi wrapped in their mantles. Found at Canosa.
39. AMPHORA. Subject, Bacchus and a Mænad. At the back are two Ephebi. The top is decorated with garlands of ivy.
40. LAMP-SHAPED JAR of black ware. On the top is a genius riding on a panther. Subject in relief.
41. SMALL KANTHAROS. Imitation of the style of the second epoch.

Other vases not classified are—

42. SKYPHOS. Black with red lines around the upper part and ornaments at base.
43. KANTHAROS. Apulian. (Like No. 33 found at Canosa.) On one side Mercury is represented, on the other Minerva.
44. SKYPHOS. (Like No. 21 found at Capua.)
45. SMALL APULIAN AMPHORA. Black ornaments on a red ground.
46. ANOTHER. Black figures and ornaments on a yellowish ground. A quadriga.
47. ANOTHER similar.
48. PROCHOOS. Apulian. White, yellow, and red ornaments on a black ground.
49. CUP, with two handles. Decorated with laurel leaves. Red on black.
50. A ROUND JAR, of brown terra cotta, with a cover. The ornaments upon it are rudely scratched with a sharp point. (Sgraffito.)

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51. KYLIX. Black.
52. AMPHORA. Asiatic. The Assyrian ornaments are painted in pale red on yellow clay.
53. APULIAN AMPHORA, OR VASE A TROMBA. The flowers and ornaments are painted in red, picked out with white on a black ground. A seated woman holds a mirror in her left hand into which a flying genius looks.

Nos. 60–67 *are loaned by Mr. G. W. Wales.*

60. SMALL FICTILE VASE of black ware, with a gilded subject in relief, representing a man holding a double-headed axe, and a tiger.
61. SMALL AMPHORA. Second period. Figures black on a red ground. Bacchic subject.
62. SMALL LEKYTHOS. Subject, Bacchus in a chariot, preceded by a Faun. Figures black on a red ground. Second style.
63. SMALL LEKYTHOS. Subject, a Faun and a Mænad.
64. SMALL JAR of elegant form, with knotted handle and ribbed body, once gilded.
65 and 66. TWO KRATERS. Apulian. Red figures on a black ground. Laurel wreaths under the rim.
67. LARGE ŒNOCHOE. Red figures on a black ground. Bacchus with Thyrsus and Kantharos standing before a goddess (Athena) and a woman dancing.
68. ARCHAIC GREEK ŒNOCHOE. Black. Two warriors fighting are painted in black upon a yellowish-white background upon the front. *Loaned by Mr. C. C. Perkins.*

CASE F.

GREEK VASES AND ORIENTAL. *Lent by Dr. W. S. Bigelow.*

CASE G.

Twenty-three TANAGRA STATUETTES. Gift of Thomas G. Appleton. These charming figures, found at Tanagra, Bœotia, date from near the best period of Grecian art.

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CASE H.

TWO SMALL GREEK AMPHORÆ, of opaque colored glass Presented by Mr. Edward Austin.

Several fragments of ANTIQUE COLORED GLASS, brought from Rome. *Lent by Mr. Gaffield.*

CASE I.

CASTS FROM ANTIQUE BRONZES, FROM THE PORTLAND VASE, AND FROM TERRA COTTAS FOUND AT ATHENS.

THE DANCING FAUN, a bronze, found in the so-called House of the Faun at Pompeii, now in the National Museum at Naples.

DIOGENES. A most characteristic and admirable statuette from the Villa Albani. As it is in Carrara (Luni) marble, it cannot have been sculptured before the days of Augustus; but the original probably belonged to the time of Alexander the Great. Diogenes, who was called "the celestial dog" by his disciples, is here accompanied by a dog, the popular symbol of the Cynics.

HERCULES, a very fine bronze statuette at the Villa Albani, which appears to be a reduction of Glycon's famous statue at Naples, called the Farnese Hercules. The name of Glycon, of Athens, who was a follower and imitator of Lysippus, is inscribed upon the plinth of the Farnese Hercules in letters which belong to the early period of the Roman Empire (*Brunn*, Vol. I. p. 549), but the statuette has no inscription, and is purer in style than the statue, which Otto Jahn believed to be a copy of an original by Glycon. The type of Hercules was, however, fixed by Lysippus, and both the statuette and the statue, though more exaggerated in muscular development, are probably repetitions of a famous original by that sculptor.

HERCULES. Bronze statuette from the British Museum. The last labor imposed on Hercules by order of Eurystheus was that of carrying away the golden apples which grew on a tree in the garden of the Hesperides, under the guard of a sleepless serpent. The demigod is here represented after the successful accomplishment of his enterprise with the apples in his hand.

Forty-three casts from antique terra-cottas in the Museum of the Archæological Society at Athens.

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HALL.—FIRST FLOOR.

MARBLES.

ORPHEUS. By Thomas G. Crawford. *Athenæum.*

THE FIRST INSPIRATIONS OF COLUMBUS. By Giulio Monteverde, of Genoa. Presented by A. P. Chamberlaine.

HEAD OF ST. STEPHEN, in granite. Dr. W. Rimmer Bequest of Stephen H. Perkins.

SARCOPHAGUS of the third or fourth century of our era, covered with reliefs representing agricultural scenes. The panther, emblem of Bacchus, may allude to the vintage ; the plough to Ceres, Goddess of Agriculture. The property of Mr. Addison Childs.

60 FRAGMENTS, consisting of torsos, heads, feet, hands, inscriptions, etc., antique and mediæval, purchased at Rome and set in the wall after the Roman fashion. Presented by C. C. Perkins.

HAGAR AND ISHMAEL. By Alessandro F. Cavazza, of Modena. (For sale.)

CARTHAGINIAN GIRL. Richard S. Greenough. Gift of Miss Joy. *Athenæum.*

WILL-O'-THE-WISP. Harriet Hosmer. *Mrs. Chas. J. Pane.*

COPY OF THE VENUS DE MEDICI. *Athenæum.*

HEBE AND GANYMEDE. By T. G. Crawford. Presented by C. C. Perkins.

BUST OF BEETHOVEN, with decorative bracket (Jupiter Tonans). By W. Matthiæ, a pupil of Thorwaldsen. Gift of Mrs. W. A. Tappan.

BUST OF CHAS. SUMNER. By T. G. Crawford. Sumner bequest.

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LANDING OF STAIRCASE.

CAST OF THE ARIADNE, of the Vatican Gallery, to which it was added by Pope Julius II before 1513. It was long supposed to be a statue of Cleopatra, the bracelet (ophis) upon the upper part of the left arm having been mistaken for the asp, with which she put an end to her life, but it probably represents Ariadne abandoned by Theseus at Naxos, at the moment when Bacchus, seeing her asleep, became enamored of her charms. It is probably a copy from a Greek original, not earlier than the fourth century B. C. The nose, the upper lip, and several of the fingers are modern. Sumner bequest.

MARBLE BUST OF RAPHAEL. } *Athenæum.* Gift of T. H.
MARBLE BUST OF RUBENS. } Perkins.

SECOND FLOOR.

VIRGIL AND DANTE. Half figures in BRONZE. By Henri de Triqueti. Presented to the Museum by his daughter, Mrs. Edwd. Lee Childe.

CAST OF THE SECOND BRONZE GATE at the Baptistery at Florence. Lorenzo Ghiberti. 15th century.

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OF

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Part 2.

Paintings, Drawings, Engravings, and Decorative Art.

JULY 23, 1881.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.
1881.

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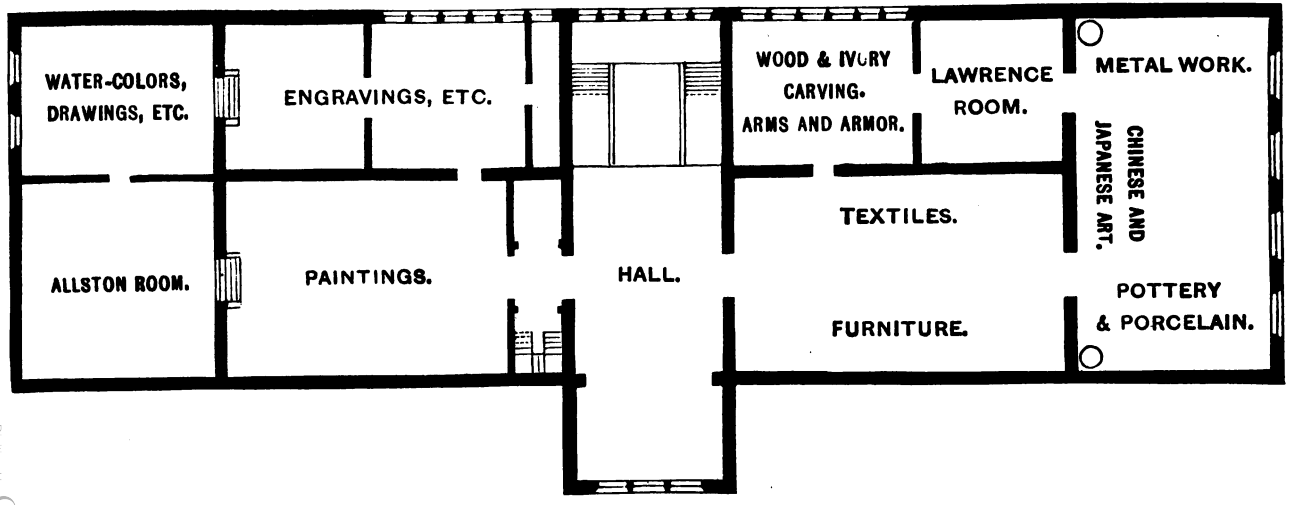

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PAINTINGS.

The names of the owners are printed in italics.

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814.

Pupil of Gigoux and Corot.

1. A Brook in the Woods. Gift of E. D. Boit, Jr.

CHARLES ÉMILE JACQUE: b. Paris, 1813.

Chevalier of the Legion of Honor. A painter of rural subjects, engraver, and etcher.

2. Landscape with Sheep. *Thomas Wigglesworth.*

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.

A pupil of Delaroche. He spent three years in Italy. Has sent his pictures to the Salon nearly every year since 1838. Also, has executed many etchings.

3. Landscape. *Charles A. Whittier.*

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal. It was only when he made landscape his chief motive that the public found out his merits.

4. Landscape. *Thomas Wigglesworth.*

JULES DUPRÉ: b. Nantes, 1812.

Officer of the Legion of Honor.

5. Landscape. *Thos. G. Appleton.*

CHARLES FRANÇOIS DAUBIGNY. (See No. 3.)

6. Marsh at Sunset. *Barthold Schlesinger.*

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JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

7. Dante and Virgil entering the Infernal Regions. Gift of Quincy A. Shaw.
8. Nymphs bathing (unfinished). Gift of James Davis.

ANTON MAUVE: b. at Zaandam.

9. Seaweed Gatherers. *Thos. G. Appleton.*

THEO. ROUSSEAU: b. in Paris, 1812; d. 1867.

Chevalier of the Legion of Honor.

10. Landscape. *Barthold Schlesinger.*

SAN DONATO PICTURES.

The paintings grouped together, Nos. 12 to 20, were owned by Prince Demidoff, and purchased at the sale at the palace of San Donato in 1880, by Mr. Stanton Blake.

The descriptions here given are translations from the official catalogue. The figures enclosed in brackets indicate the numbers at the sale.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

11. The interior of a butcher's shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown

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in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, Catalogue raisonné, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

WILLEM KALF: b. 1630; d. 1693.

12. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

13. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

14. The Usurer. [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers

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hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

15. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

JACOB VAN RUYSDAEL (1625–1681) *and* PHILIP WOUWERMAN (1620–1668).

16. The Ruined Cottage. [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather,

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but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

AELBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

17. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

18. Soap-bubbles. [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy sitting upon the window-seat holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl inside holds a shell with the soap-suds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

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19. The Jealous Husband. [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "The Listener," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: height, 0 m. 70 cent.; width, 0 m. 50 cent.

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

20. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

21. Figure of Christ bound to a column. [1390.]

Very remarkable sculpture by Bernini.

0 m. 90 cent. high.

NAPOLÉON JACQUES.

22. Bronze Bust of Peter the Great, Emperor of Russia. [943.]

0 m. 40 cent. high.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

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24. Study for the "Volunteers of 1792."
Presented by the contribution of several persons.

25. Head of a Bacchante. Presented by contribution.

GUSTAVE DORE:

26. Lake Corron. *Chas. A. Whittier.*

27. Torrent in the Eugadine. *Chas. A Whittier.*

JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1853 to 1870. Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

28. Shepherdess Knitting. *Edward Wheelwright.*

29. Bergère Assise. Gift of S. D. Warren.

30. Woman Milking. Gift of Martin Brimmer.

31. The Sewing Lesson (unfinished).
Gift of Martin Brimmer.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

32. Landscape with Fishers. *John T. Morse, Jr.*

MATHIAS MARIS: b. in The Hague; resident in London.

33. Interior of Kitchen, Woman trussing a Fowl.
Edward Wheelwright.

PIERRE-JEAN CLAYS: b. Bruges, 1819. Settled in Brussels.

Of the Flemish school; a painter of marine subjects.

34. Marine. *Thomas Wigglesworth.*

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. Of late years, his studio was at Boston.

35. Landscape, Evening. *Thos. G. Appleton.*

36. The Gleaner. *Francis Brooks.*

37. Twin Lambs on a Hillside, Newport. *Mrs. G. Long.*

38. Doorway, with Rabbits. *Mrs. Chas. W. Dabney.*

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39. Portrait. *Mrs. Chas. W. Dabney.*
40. Sheep Shearing at Barbison. *Edward Wheelwright.*
41. On the Edge of the Forest. *Edward Wheelwright.*
42. Court-Yard, Fayal. *Mrs. Chas. W. Dabney.*
43. Doe. *Francis Brooks.*
44. Harvest Time. *Mrs. Hunt.*
45. Stag, Fontainebleau. *Francis Brooks.*
46. Cupid Twanging his Bow. *Francis Brooks.*
47. Head of a Girl. *Thos. G. Appleton.*
48. A November Day. *Francis Brooks.*
49. Girl Reading. *Mrs. Chas. W. Dabney.*
50. On the St. John's River. *Thomas Wigglesworth.*
51. Fortune. Study for the Capitol at Albany. *Estate of Wm. M. Hunt.*
52. Wood at Naushon. *Henry P. Kidder.*

C. F. DAUBIGNY. (See No. 3.)

53. Evening. *F. L. Ames.*

NARCISSE DIAZ DE LA PENA. (See No. 4.)

61. Diana and Nymphs. *Charles A. Whittier.*

F. ROYBET.

62. Standard Bearer. *Charles A. Whittier.*

DIAZ. (See No. 4.)

63. At Fontainebleau. *Barthold Schlesinger.*
64. Rocky Landscape with Figure. *Barthold Schlesinger.*

MONTICELLI.

66. Don Quixote and the Duchess. *Barthold Schlesinger.*

LEON RICHET : b. at Solesnes.
A pupil of Diaz.

68. Landscape with Peasant Girl. *John T. Morse, Jr.*

JULES DUPRÉ : b. Nantes, 1812.
Officer of the Legion of Honor.

69. The Sea by Moonlight. *Charles A. Whittier.*
70. On the Strand. *Charles A. Whittier.*

CONSTANT TROYON : b. Sèvres, 1810 ; d. 1865.

71. An Ox and Flock of Geese. *Charles A. Whittier*

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J. B. COROT. (See No. 7.)

73. Summer Morning. *Barthold Schlesinger.*

ÉMILE LAMBINET: b. Versailles, 1810; d. 1878.

Pupil of Drölling.

75. Landscape. *Charles A. Whittier.*

E. B. MICHEL: b. at Montpellier.

76. Landscape. *John T. Morse, Jr.*

EUGÈNE FROMENTIN: b. at La Rochelle, 1820; d. 1876.

Pupil of Cabat. His works represent Oriental subjects almost without exception.

77. Arabs on the Sea-shore. *Henry P. Kidder*

CHARLES FRANÇOIS DAUBIGNY. (See No. 3.)

78. Landscape. *Barthold Schlesinger.*

ANTON MAUVE. (See No. 9.)

79. Wood-choppers. *Barthold Schlesinger.*

A. CASANOVA.

80. Le Déjeuner. *Charles A. Whittier.*

J. A. WALKER.

81. Bringing up Siege Artillery. *Charles A. Whittier.*

RAIMUNDO MADRAZO.

83. Pour Prendre Congé. *Charles A. Whittier.*

R. BURNIER.

84. Landscape. *Henry P. Kidder.*

CARL BECKER: b. Berlin, 1820.

85. Othello and Desdemona. *Charles A. Whittier.*

CONSTANT TROYON. (See No. 32.)

86. Les Deux Frères. *Charles A. Whittier.*

RAIMUNDO MADRAZO.

87. The Convalescent. *Charles A. Whittier.*

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J. B. COROT. (See No. 7.)

88. Landscape, with Bridge. *Barthold Schlesinger*

JAMES TISSOT: b. at Nantes.

Resides in England.

89. A Slight Misunderstanding. *Charles A. Whittier.*

ALPHONSE DE NEUVILLE: b. at Saint Omer, 1836.

Chevalier of the Legion of Honor.

90. Flag of Truce. *Charles A. Whittier.*

JEAN LÉON GÉRÔME: b. at Vesoul, 1824.

A pupil of Delaroche. Made his début at the Salon of 1874.

91. Bashi-Bazouks. *Charles A. Whittier.*

JOHN LOUIS BROWN: b. Bordeaux.

Chevalier Legion of Honor.

92. Horses' Heads. *Barthold Schlesinger.*

ANTON MAUVE. (See No. 9.)

93. Landscape with Cattle. *Barthold Schlesinger.*

ÉMILE VAN MARCKE: b. at Sèvres.

Pupil of Troyon. Chevalier of the Legion of Honor.

94. Cattle crossing a Stream. *Charles A. Whittier.*

JACQUES MARIS: b. at the Hague.

Pupil of E. Hébert.

95. Schiedam, Holland. *Barthold Schlesinger.*

ANTON MAUVE. (See No. 9.)

96. Peasant driving White Horse with Cart. *Barthold Schlesinger.*

F. B. DEBLOIS, Boston.

98. Pontoise sur Oise. *The Artist.*

For sale.

ERNEST LONGFELLOW, Cambridge.

Pupil of Hèbert, Bonnat, Couture.

99. Afternoon on the Nile. *The Artist.*

For sale.

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GEORGE INNESS: b. Newburg, N. Y., 1825.

101. Landscape. *Thos. G. Appleton.*

MRS. ELLEN STURGIS DIXEY, Boston.

102. Arab Pilgrimage. *Mrs. C. Tappan.*

ELIHU VEDDER: b. New York, 1836.

Studied for a short time in his native city, and later became a pupil of T. H. Matteson, of Sherbourne, N. Y. After some years spent in Italy, he opened a studio in New York, but is at present a resident of Rome.

103. Landscape with Ruins. *John T. Morse, Jr.*
104. The Lair of the Sea Serpent. *Thos. G. Appleton.*
105. Landscape. Bequest of Chas. Sumner.
106. Roman Street. *John T. Morse, Jr.*

J. ROLLINS TILTON, Rome.

107. Tivoli and the Campagna. *The Artist.*
108. Lake Avernus. *Lucien Newhall.*

S. SALISBURY TUCKERMAN.

109. U. S. Frigate "Constitution." *The Artist.*

F. A. BRIDGMAN: b. America.

Pupil of Gérôme.

110. Market Scene in Nubia. *T. G. Appleton.*

FRANK HILL SMITH, Boston.

Pupil of Bonnat and Japy.

111. Morgendämmerung. *The Artist.*

GEORGE S. WASSON, Boston: b. Groveland, Mass.

Pupil of J. Foxcroft Cole, and Funk, Stuttgart.

112. Marine. On the North Shore.
Mrs. Chas. W. Dabney.

THOMAS ROBINSON, Boston: b. Nova Scotia.

Pupil of Courbet.

113. Landscape, with cattle. *The Artist.*
For sale.

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J. FOXCROFT COLE, Boston: b. Jay, Me.

Pupil of Lambinet and Ch. Jacque. Studio in Boston.

114. October. *The Artist.*

For sale.

FREDERIC P. VINTON, Boston.

115. Portrait of Wendell Phillips. *John C. Phillips.*

GEORGE L. BROWN, Boston.

116. Pontine Marshes. *L. Terry.*

For sale.

EDWIN WHITE: b. 1817; d. 1877.

Studied in Düsseldorf, Paris, and Rome. His works are chiefly historical.

117. Interior of the Bargello, Florence.

Gift of Mrs. White.

EASTMAN JOHNSON: b. in Maine.

Studied at Düsseldorf, and afterwards in Italy, Paris, and at The Hague, where he remained four years. Returning to America, he opened a studio in New York, and has become celebrated for his sketches and pictures of American domestic and negro life.

118. Girl picking Water Lilies. *Thos. G. Appleton.*

GEORGE H. BOUGHTON: b. in England, 1834.

Went to Albany, N. Y., 1837, where he opened a studio in 1850. In 1861 removed to London, where he has since resided.

119. Fading Light. *Thos. G. Appleton.*

GUSTAVE DORÉ: b. at Strasburg, 1832; settled in Paris.

120. Summer. Gift of Richard Baker.

BERTHA VON HILLERN.

121. Sunset, Charles River.

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EXHIBITION

OF THE WORKS OF

WASHINGTON ALLSTON.

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WASHINGTON ALLSTON.

THE Museum of Fine Arts feels it its duty to open its doors with a wide hospitality. It does not desire to be a mere reservoir, a stagnant receptacle of the good works of artists, either living or dead. While it boasts treasures of its own, it loves to see a current from outside freshening its appreciated masterpieces.

It has paid the honor that was due to our great portrait painter, Gilbert Stuart. It has brought within reach of general appreciation the extraordinary advance that is being made in the fascinating art of etching. And it would be indeed a pity if the works of Allston were overlooked.

Very lately his sketches and many drawings and unfinished pictures have fallen to the Museum, and this circumstance makes the exhibition which is now open appropriate and natural.

Some forty years ago an exhibition of many pictures of Allston was opened in Harding's Gallery in School Street. It was enjoyed exceedingly, but there has been no important public show of his pictures since then. No better time than the present could be found to contrast the old

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imaginative style, then aimed at by the highest minds, with the extraordinary ability, skill, and realism of the modern generation of painters.

Apparently there are more clever painters now in the world than there were ever before. Better prices are paid, and there is an art movement throughout Christendom which the future will mark as a great awakening of æsthetic and decorative influences. Everything which earth and sea can offer, everything which the farthest land can show of costume, is painted, and well done. Facts are in the ascendant, Science presides over them, and poor Imagination somewhat droops its wings.

But our London minister, Mr. James Russell Lowell, has just told the world that science will not stop good literature, that the poet and the prose writer shall yet be heard.

Mr. Allston belonged to another time and a different way of thinking from this. He almost closed the period when the great influences of Italy were felt. It was the Church that fostered Art in that lovely land, and the painter was not asked to render with photographic accuracy the belongings of the house or the fields; but religion, fed by emotion, demanded imagination's aid to influence the souls of men. At the head of these servants of hers rises the divine, masculine soul of Michael Angelo, and at his side sits, with almost feminine sweetness and grace, the angelic spirit of Raphael. Allston's soul was nourished from these springs. They had the grand style, and that he believed in and loved. Nature had given him a poetic enthusiasm for high and holy things, and we all felt in

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his presence that purity and fervor without which even imagination cannot soar.

As music is not sweet to him who hath it not in his soul, so to the prosaic herd is the appeal of imaginative painting vain. It is not what they see, but what they are made to feel, which should furnish the pleasure. Accustomed as we now are to the exact rendering of actualities, the old treatment has something remote, incomplete, and unsatisfactory; but if we do feel, do sympathize with Allston and the great ones of old, we receive a pleasure in quite another quarter of the mind, and a much higher one than the best realism can furnish.

In truth, imagination rules the world of art, and the lesser faculties are its instruments and tools. Therefore this exhibition of Allston's art is fit and timely to remind us of the supreme goddess, and through the law of reaction her recovery of a world which begins to miss her so much.

The high excellence of Allston was neither a trick of the mind nor of the hand. It came from a beautiful character, nourished by what this world affords of best. Wherever he went, the best people loved and honored him. Not only did he share in the aerial flights of Coleridge, but the prosiest minds, if sensitive to good, approached him with reverence. His purity was so hostile to grossness that he even complained of beauty if it were too sensuous. He was so mirthful that his first successes were *genre* pictures of comedy, and he led the way which Leslie and Newton so brilliantly followed. But he loved the sublime and the

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mysterious; he instinctively believed in ghosts, and felt at home where other artists would not, in painting Saul and the terrible Witch of Endor. If his execution were incomplete, if with all his accurate drawing he fell behind the greatest, still we gratefully remember that he led us out through his heavenly fancy into those celestial spaces where details are lost in the infinite azure, and wings carry the spirit where feet could never climb.

South Carolina, at the time Allston was born, in the year 1779, on the 5th of November, was an aristocracy, which, if it had only contributed the exquisite manners, the beautiful self-respect of Allston to the world, would not have existed in vain. Refinement, in its highest sense, flowed from within outward, and enabled him to fill what Lowell calls, in speaking of him, the "arduous office of gentleman." A certain delicacy of constitution, shared in by his future brother-in-law, brought him at the age of seven to Newport. The gracious climate, friendly to tender spirits, did something to sweeten the old theology when Channing breathed its air. We must believe in its balm when we know it fed the pencils of Stuart and Malbone, and the youthful soul as well of our great painter.

We do not hear much, later at Cambridge, of fame from scholastic toil, but there are souvenirs still treasured of the art which claimed him undisputed by the professions.

His college course accomplished, his face turned towards Europe with an instinct as strong as the sunflower to the

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sun. He sailed in May, 1801, in his twenty-third year, to England; lingered there securing friends, trying his hand at a few pictures which were exhibited at the Royal Academy, and then fled southward, putting away in his memory that souvenir of Alpine glories shown in the great landscape, "Diana and her Nymphs," till he reached Italy.

At Venice he saturated himself with the sunshine of Titian, and so thoroughly that at Rome, for years afterwards, he was remembered as the "American Titian." Mr. Lowell's poetic, exquisite picture, "Amy Robsart," owes its existence, as Allston told me, to his remembrance of a fair Lombard head, framed in tawny gold, of the color that Titian loved to paint. Soon he found himself in Rome; there he studied four years, — four years that he never forgot to the end of his life. The magic of Rome is too potent for weak brains, — their individuality is lost in the sea of beauty round them; but while it is fatal to mediocrity, it is a stimulus to genius.

It were vain to ask of a sensitive nature that it should contemplate this spoil of the centuries without feeling the influence of these masterpieces. To this influence Allston was docile as a child. He may be called a true child of Italy, happy to tread where the illustrious had preceded, dreaming their dreams and rapt in their visionary light.

At the end of his four-years' residence in Rome, he returned to England, where he found for long a happy home, and recognition by the best. The complete whole,

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the unity between the pictures of Allston and his engaging presence and lovely manners, indeed his angelic personality, made him felt everywhere. His works and himself mutually interpreted each other. He was a Bohemian, but one who had wandered from some celestial country. He would talk and tell stories by the hour, smoke endlessly, even keeping by him the little ends of cigars, which were dear to him as reminding him of Italy, where the smallest bit was treasured.

While admitted as a friend and equal into the society of Coleridge, Wordsworth, Lamb, and Lawrence, he was most fortunate in having, as friends and companions, two countrymen of his own age, of a genius, though not so lofty, yet as genuine as his own, — Leslie and Newton. While under the spell they wove, Washington Irving all but threw down his pen to complete a quartet of painters, of a harmony the rarest.

Then came the war of 1812. It could not sunder the ties which bound Allston to his English friends. He told me that as news of naval victory after victory came flying across the seas, he from delicacy abstained from visiting an English friend, he thought possibly irritated by our successes. But he got a note saying, "I know why you stay away; but come, and receive my congratulations. I had not thought it, but you are a chip of the old block after all."

One can easily understand the *pull* that war had upon Allston. He seemed to hear a voice saying, "What! live on complacently with our enemy, when such a nation as

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ours calls you!" He filially obeyed, and thereby artistically made the great mistake of his life. He could have helped England by staying, and himself as well. But we were not ready for him yet; and so he lived his life out, buried in Cambridgeport, and the glorious visions which had upheld him, ever growing thinner and thinner. His pictures, while they had the spirituality, at last got the thinness and immateriality of the ghosts he believed in. His mind held with a certain clutch, when he left England, the vision of the feast of Belshazzar; but in America it seemed to become an unreality at once, and the dream which at first smiled and beckoned, brooded nightmare-like at last upon his spirit.

It is not with impunity that the strongest artist can breathe an air alien to art, or keep the heart fresh while isolated from all sympathy with its work. America indeed loved and honored him; the prices he asked were gladly given; friendly hands were stretched out from every side: but what was lacking was that vivifying air in which alone the fibres of being take hold upon life, — that familiar sunshine without which the will droops discouraged.

Mrs. Jamieson found our painter, so lonely in his life, so noble in his works, as she thought in a desert, with a boundless surprise. She thought it a miracle that he should be here at all, and keep his high place. But she did not know how impossible was that life, sustained chiefly from sources in the far past and by an encouragement that was now silent.

When the end came, it was not uncheered by a poetry

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suited to the dead we mourned; and amid reverential tears, and fitful lustre of torches borne by the youth of the University, Allston was carried to the grave and beyond to that immortal company of poets and painters who, we love to think, welcomed him as a brother.

T. G. APPLETON.

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WASHINGTON ALLSTON.

201. Belshazzar's Feast (in the Hall).

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline, and of the new figure he had repainted, but not finished, only the right hand."

. . . . . .

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

202. Amy Robsart. *John Amory Lowell.*

203. Portrait of Samuel Williams. *Miss Pratt.*

204. Landscape. Gift of Wm. H. Sumner to the *Athenæum.*

Painted when at College.

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205. The Evening Hymn. 1835. *Mrs. S. Hooper.*

206. Opening of the Casket. Merchant of Venice. *Athenæum.*

207. Paul and Silas in Prison (attributed to Allston).

For Sale.

208. Landscape. *Mrs. Geo. M. Barnard, Jr.*

209. The Valentine. *Mrs. Geo. Ticknor.*

210. Lorenzo and Jessica. *Miss Ellen Jackson.*

> How sweet the moonlight sleeps upon this bank!
> Here will we sit and let the sound of music
> Creep in our ears! Soft stillness and the night,
> Become the touches of sweet harmony.
>
> *Merchant of Venice.*

211. Italian Landscape. *Henry Parkman.*

212. Coast Scene on the Mediterranean. *Miss Pratt.*

213. Jeremiah dictating his prophecy of the destruction of Jerusalem to Baruch the Scribe. Jer. xxxvi.

Yale School of Fine Arts.

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214. Landscape, with lake. *Wm. Powell Mason.*

215. Moonlight. *Mrs. Jacob Bigelow.*

216. A poor Author and rich Bookseller. *Ignatius Sargent.*

217. A Mother watching her Sleeping Child. *Mrs. Gurney.*

218. American Scenery. *Edmund Dwight.*

Afternoon with a southwest haze.

219. Sketch of a Polish Jew. *Mrs. B. D. Greene.*

220. Isaac of York. *Athenæum.*

Ivanhoe.

221. Sketch of a Polish Jew. *Athenæum.*

222. Rosalie. *Nathan Appleton.*

Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds to plain.

— *W. A.*

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223. The Flight of Florimel. *Mrs. Baldwin*

Faery Queen.

224. Elijah fed by the Ravens. Museum of Fine Arts.
Gift of Mrs. and Miss Hooper.

225. Portrait of Benjamin West, P. R. A. *Athenæum.*

The head painted in London, 1814; drapery and background added in 1837, Cambridge.

226. Landscape. *James M. Codman.*

After Sunset.

227. The Sisters. *Mrs. S. Hooper.*

228. Diana and her Nymphs. Also known as Swiss scenery.
Mrs. S. Hooper.

229. Portrait of himself. *Mrs. S. Hooper.*

Painted in Rome.

230. Portrait of Mrs. Sullivan. *Richard Sullivan.*

231. Italian Scenery. *Heirs of Mrs. Saml. A. Eliot.*

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232. Beatrice. *Heirs of Mrs. Saml. A. Eliot.*

233. Rising of a Thunder-Storm at Sea; pilot boat going off to a ship. Museum of Fine Arts. Purchased.

234. Portrait of Mrs. Allston. *Mrs. Eustis.*

235. Polyphemus groping for the companions of Ulysses. Drawn on shipboard. *Mrs. Baldwin.*

236. An Italian Shepherd Boy. *Mrs. R. C. Hooper.*

237. The Student. *Athenæum.*

238. The Witch of Endor raising the Spirit of Samuel before Saul. 1 Sam. xxviii. *Wm. H. Gardiner.*

239. A Roman Lady. *Mrs. J. Eliot Cabot.*

240. Una. *Mrs. John B. Hatch, Medford.*

241. Portrait of John Harris. Museum. Gift of Miss Harris.

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SKETCHES, UNFINISHED OILS, ETC.

242. Christ healing the Sick. First Study (see also 265).

243. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

244. Lover playing on a Guitar.

245. Dido and Anna. Study for 259.

246. Copy of Rubens' Cupid playing with the helmet of Mars.

247. Death of King John.

248. Landscape.

249. Model of a Colossal Foot.

250. Mother with Child in her Lap.

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251. Jason and the Golden Fleece (see also 274).

An unfinished canvas 20 ft. by 14; now unrolled for the first time since the death of the artist.

252. Ship at Sea. Sketch in chalk.

253. Same. Small size, study in oil.

254. Titania's Court. An outline.

255. A Sibyl. Study for 258.

256. "A Troubadour."? Girl in male costume.

257. Heliodorus driven from the Temple. Sketch in chalk.

258. A Sibyl. Outline in chalk. Life size.

259. Dido and Anna. Outline in umber and chalk. Life size.

260. Tavern Scene.

Nos. 242 to 260, 266 and 270 are deposited with the Museum by the heirs of W. Allston.

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261. David before Saul. A Sketch. *Prof. Chas. E. Norton.*

262. The Romans and the Serpent of Epidaurus.
Prof. Chas. E. Norton.

263. Pastel. Portrait of Mrs. Timothy Waterhouse.
The Misses Ware.
Done when at college.

264. Drawing. Brook and Trees.
Gift from the artist to *Rev. R. C. Waterston.*

265. Christ healing the Sick. Study in oil (see No. 242).
Heirs of W. Allston.

266. Study for Belshazzar's Feast.

267. Study for Belshazzar's Feast. In oil.
Heirs of W. Allston.

268. A Study from Life. Painted before 1818.
Richard H. Dana, Jr.

269. Study for the Head of Jeremiah. *Heirs of W. Allston.*

270. Head of a Woman in profile.

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271. Study for a Portrait of S. T. Coleridge.

Original in the British National Portrait Gallery.

Heirs of W. Allston.

272. Head of a Woman in profile. Small.

Heirs of W. Allston.

273. Study for a Portrait of Loammi Baldwin.

Mrs. Baldwin.

274. Study for the Jason. (See No. 251.)

275. Storm at Sea. Water color. 1818.

The ship "Galen," on which the artist returned from England. Drawn on shipboard after the storm.

Mrs. Franklin Dexter.

276. Drawing. Study for the Mother and Child, No. 217.

277. Outline study for "Michael setting the Watch." Chalk on board.

278 to 281. Tracings (?) from the original picture of Jacob's Dream, at Petworth Castle.

282. "Uriel in the Sun." Tracing (?) from the original picture, at Stafford House.

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283. Una. Tracing (?) from outline on the canvas of the oil painting No. 240.

284 to 297. Drawings.

Nos. 278 to 297, with many other drawings, deposited at the Museum by Miss Dana and Richard H. Dana.

In the Print Room adjoining will be found,—

"*Outlines and Sketches by Washington Allston.*" Engraved by J. and S. W. Cheney. And other engravings from Allston's works.

PORTRAITS OF ALLSTON.

Bust by Clevenger. 1840. *Athenæum.*

Portrait by F. Walker. Painted in London about 1807.
Bequest to the Museum from John E. Allston.

Engraving from Portrait by Chester Harding.
Miss Harriet W. Hall.

Photograph from an unfinished Portrait by Leslie.
Bequest of Chas. Sumner.
Original in Academy of Design, New York.

Etched Portrait by D. C. Johnson, 1843.
J. M. Falconer, Brooklyn.

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WATER-COLOR ROOM.

OIL PAINTINGS, *placed here during the Allston Exhibition.*

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. Among the sitters of Stuart in Europe were three kings, Louis XVI., George III., and George IV., the last painted while he was Prince of Wales. In America he painted six Presidents. In 1807 he settled in Boston, where he afterwards died.

Numbers 300 to 308 are by Stuart.

300. — Washington. "The Athenæum Head."

Painted from life in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum.*

"A letter of Stuart's which appeared in the New York *Evening Post*, in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

The second is now in London.

301. — Martha Washington.

Boston Athenæum.

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302. — Washington. "Washington at Dorchester Heights."

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

303. — The "Gibbs" Washington.

Represents the first sitting in 1795. (See No. 300.)

Dr. Wm. F. Channing.

304. — General Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

305. — Hon. Josiah Quincy, Mayor of Boston, 1823–1829; b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

Museum of Fine Arts, Boston.

306. — Bishop Cheverus. He came to this country as a missionary, and was made Bishop of Boston by Pius VII. in 1808. Returned to Europe in 1826, where he became Archbishop of Bordeaux and afterwards Cardinal.

Mrs. Horatio Greenough, Boston.

307. — Mrs. Howard.

Mrs. C. A. Bartol.

308. — Mrs. Swan.

Mrs. C. A. Bartol.

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JOHN NEAGLE: b. 1799; d. 1865.

A portrait painter comparatively self-taught. Began the practice of the higher branches of his profession in 1818 in Philadelphia, settling in Lexington, Ky., and finally in New Orleans. He was a son-in-law of the artist Sully, from whom, in early life, he received much encouragement and help.

309. Portrait of Gilbert Stuart. *Athenæum.*

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

310. Portrait of Col. Josiah Quincy. 1769. *The Misses Quincy.*

311. John Hancock. *From Faneuil Hall.*

312. Samuel Adams. *From Faneuil Hall.*

CHESTER HARDING: b. Conway, Mass., 1792; d. 1866.

Began life as a pedler in Western New York; painted signs for some time, and finally, although entirely self-taught, turned his attention to portrait painting, in which branch of the art he became popular and fashionable. He lived in St. Louis, Philadelphia, and Boston, and went to London at the height of his fame.

313. Portrait of Miss Hannah Adams. *Athenæum*

J. B. GREUZE. (See No. 340.)

314. Portrait of Franklin. *Athenæum.*

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was

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for many years the leading American portrait painter in Rome. Now resides in New York.

315. Portrait of John Quincy Adams. *From Faneuil Hall*

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut, after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

316, 317. Portraits of Mr. and Mrs. Stephen Minot. Gift of Miss Minot.

UNKNOWN.

318. Portrait of Irving. *Athenæum.*

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

319. John Adams. *Athenæum.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berke-

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ley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

320. Judge Edmund Quincy.

GAMBADELLA.

321. Portrait of Rev. Wm. Ellery Channing. *Mrs. Eustis.*

ALBERT CUYP: b. at Dort, 1605; date of death unknown, but still living in 1683.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

322. Cuyp's Daughter. Sumner bequest.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

323. Portrait of a Man in Armor. *William W. Greenough.*

324. Portrait of Sir Charles Hobby. *Athenæum.*

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A. 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

325. Portrait of Benj. West. Bequest of S. H. Perkins.

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SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He exhibited altogether two hundred and forty-five works at the Royal Academy.

326. The Banished Lord. Bequest of S. H. Perkins.
327. Portrait of Miss Louisa Pyne.
Presented by Thos. G. Appleton.

JOHN CONSTABLE: b. England, 1776; R. A., 1829; d. 1837.

"His landscapes are conspicuous for their simplicity of subject, and he was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes."

328. Richmond Castle. *Thos. G. Appleton.*

G. STUART NEWTON, R. A. (See No. 319.)

329. The Forsaken.

"I knew that Newton could paint most things, but I did not think he could paint a sob." — J. Constable.

Thos. G. Appleton.

J. L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

330. (A Study.) Hector drawn at the Chariot of Achilles.
Gift of Mrs. E. D. Cheney.

J. F. HERRING, SR.

331. Ducks. Sumner Bequest.

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HANS HOLBEIN: b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

332. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture,

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would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

J. B. S. CHARDIN: b. Paris, 1701.

333. Still Life. Gift of Mrs. Peter C. Brooks.

RICHARD PARKES BONINGTON: b. 1801; d. 1828 England.

334. Scene from Gil Blas. *T. G. Appleton.*

CIMA DA CONEGLIANO.

335. Madonna and Child. *C. F. Shimmin.*

FRA BARTOLOMÉO (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

336. Saints in Adoration, part of a predella.

Mrs. Jackson.

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

337. Copy of Madonna di San Sisto.

Bequest of S. H. Perkins.

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A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

338. Dutch Boors. *C. W. Galloupe.*

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

339. The Broken Pitcher. *C. W. Galloupe.*

GUERCINO: b. at Cento, near Bologna, 1592; d. Bologna, 1666.

He was self-taught, and after studying some time at Bologna and Venice, he went to Rome, where he became an imitator of the style of Caravaggio. His masterpiece is the great picture of the Burial of Saint Petronilla, in the Capitol, Rome.

340. Sta. Barbara. *Francis Brooks.*

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

341. Two Heads. *Francis Brooks.*

342. Chapeau Blanc. *Athenæum. Dowse Collection.*

DAVID TENIERS (the younger): b. at Antwerp, 1610; d. Brussels, 1694.

A pupil of his father, and afterwards of Adrien Brauer and of Rubens. Became principal painter to the Archduke Leopold, governor of the Netherlands; and was also largely employed by the king of Spain. His works are exceedingly numerous, but are nevertheless held in the highest estimation, and command very large prices.

343. The Alchemist. *Francis Brooks.*

344. *Francis Brooks.*

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600–1608; afterwards settled in Antwerp, and died there,

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1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

345. Bacchus with Attendant Fawn and Satyr.

346. Head of a Lion. *T. G. Appleton.*

F. Van Huysum. 1723.

347. Fruit. *Dowse Collection. Athenæum.*

Ruysdael.

348. *C. F. Shimmin.*

After Hans Holbein (?).

349. Portrait. Sumner bequest.

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LUCAS CRANACH: b. Cranach, 1472.

350. Deposition from the Cross. Summer bequest.

VANDYKE. Attributed to.

351. Rinaldo in the Garden of Armida. (For sale.)
Jas. O. Sargent.

SCHOOL OF RUBENS.

352. Family Group. *Mrs. C. A. Bartol.*

ANNIBALE CARACCI: b. Bologna, 1560; d. 1609.

His cousin, Ludovico Caracci, who was five years his senior, was his only master. In 1580 he remained at Parma three years, studying the works of Correggio. In 1589 the three Caracci opened their academy at Bologna. In 1600 he was invited to Rome by Cardinal Farnese, to decorate the ceiling of the Farnese Palace,—his most extensive work.

353. The Holy Family.
Lent by Mr. George Walker, of Springfield, Mass.

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

354. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Q. A. Shaw.*

J. S. COPLEY. (See No. 310.)

355. Portraits of Gen. and Mrs. Warren.
Dr. Buckminster Brown.

WATER-COLORS AND DRAWINGS.

FREDERICK CROWNINSHIELD, Boston.

Pupil of Cabanel and Couture.

356. Study from Nature. *The Artist.*

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MISS S. M. L. WALES, Boston.

357. Study of Color. *The Artist.*

J. ROLLIN TILTON, Rome: b. Boston.

358. Bazaar, Cairo.
359. Convent of the Lido, Venice. Early Morning.
360. Olevano.
361. Tower della Cattiva, Alhambra.
362. Capuchin Convent at Perugia. Study.

EDWARD C. CABOT, Boston.

363. Beacon Street.
364. Beacon Street.

ARMAND THEOPHILE CASSAGNE.

365. Le Dormoir du Nid de l'Aigle.
Gift of Mrs. Caroline Tappan.
366. Le Charlemagne et le Rolland.
Gift of Mrs. Caroline Tappan.

CHARLES GABRIEL GLEYRE. Swiss, 1807–1874.

367. Portrait of a Rumeliot Captain of Palacars.
Edward J. Lowell.

FREDERICK BAYLIES ALLEN, Boston.

Pupil of T. O. Langerfeldt.

368. Kennebago Lake. *The Artist.*

MORITZ RETZSCH.

369. The Rest in Egypt. *John A. Higginson.*

PIETRO DA CORTONA.

370. Coriolanus and his Mother. *E. W. Rollins.*

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SECOND PRINT ROOM.

ON THE WALLS.

PAUL DELAROCHE. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for $1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

ADRIAN VAN DER VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672.

Dutch school. A pupil of Wynants. He was much occupied in inserting figures in the pictures of landscape painters of his school.

370. Sea Piece. Presented by Stephen H. Perkins.

GUERCINO. (See No. 340.)

371. Ecce Homo. *Francis Brooks.*

SASSOFERRATO (Giovanni Battista Salvi): b. at Sassoferrato, 1605; d. 1685.

Pupil of his father, and belongs to the school of the imitators of the Caracci.

372. Madonna and Child. *Francis Brooks.*

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FROM THE RINUCCINI GALLERY.

373. Libyan Sibyl. *Miss C. C. Brown.*

NICCOLO CANZONI.

374. Dante and Virgil meeting Homer. *Chas. C. Perkins.*

CARLO MARATTI: b. 1625.

375, 376. Decorative Panels, the Figures by Maratti, festoons of Fruit and Flowers by ———.
F. W. Loring.

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian states

377. The Scourging of Christ. *Q. A. Shaw.*

J. H. BINNEY.

378. Chapel of San Vitale, Ravenna.
Bequest of Stephen H. Perkins.

JAPANESE DRAWING OF A CROW in India ink.

REMBRANDT VAN RYN, b. near Leyden, 1606.
d. at Amsterdam, 1669.

Eighty prints belonging to the *Gray Collection.*

Case I.

1. The Blind Fiddler led by his Dog. 2d state. B. 138
2. Christ driving the Money-changers from the Temple. Between 1st and 2d state. B. 69
3. Rembrandt, bust in an oval. 3d state. B. 23
4. Virgin and Child in Clouds. Early impression. B. 61

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5. The Triumph of Mordecai. Fine impression, full of burr. B. 40
6. A Beggar Couple by a Mound. Between 3d and 4th states. B. 165
7. Rest in Egypt. Delicate impression. B. 58
8. Descent from the Cross. A night piece. B. 83
9. Descent from the Cross. A sketch. B. 82
10. Ecce Homo. B. 77
    1st state of the finished plate.

Case II.

11. Christ and the Samaritan Woman. 1st state. B. 71
12. The Presentation in the Temple. Early impression. B. 51
13. The Good Samaritan. B. 90
14. Christ Disputing with the Doctors. B. 64
15. Abraham Sending Away Hagar. B. 30
16. The Tribute Money. Third state. B. 68
17. Abraham Entertaining the Three Angels. B. 29
18. Abraham's Sacrifice. B. 35
19. The Return of the Prodigal Son. B. 19
20. The Deposition from the Cross. 2d state. B. 81

Case III.

21. A Man Playing Cards. B. 136
22. The Same — retouched.
23. Christ Preaching, called "Le petit La Tombe." 2d state B. 67.
24. Coppenol. The Large Portrait. B. 283
    Superb impression; very rich.
25. A Beggar Family before the Door of a House. B. 176
26. The Persian. B. 152
27. The Nail Cutter or Bathsheba. B. 127

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Case IV.

28. Portrait of an old woman sitting with her hands crossed before her, looking to the right. B. 343
29. Portrait of an old woman sitting with her hand on her breast. 2d state. B. 348
30. The Crucifixion. An oval plate. B. 79
31. Jacob lamenting the Death of Joseph. B. 38
32. The Flight into Egypt: a night piece. 2d state. B. 53
33. The Star of the Three Kings: a night piece. B. 113
34. St. Jerome in his Chamber: a night piece. 2d state. B. 105
35. The Scholar meditating by his Lamp. 3d state. B. 148
36. Death of the Virgin. B. 99
37. Our Lord Crucified between the two Thieves. "The Three Crosses." 3d state. B. 78

"The moment represented is the conclusion of the three hours' agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master."

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38. St. Jerome Kneeling. B. 102
39. St. Jerome Sitting by a Tree. B. 100
40. A Jew with a High Cap. B. 133
41. A Pole with Cane and Sword. 2d state. B. 141

Case VI.

42. Oriental Head, — called the Portrait of Cats. B. 286
43. Jan Lutma. 2d state. B. 276
44. The same, — with more work. 2d state. B. 276
45. Renier Ansloo. B. 271
46. Clement de Jonghe. 1st state. B. 272
47. Cornelius Silvius. B. 280
48. Man with a Square Beard and Split Fur Cap. B. 265
49. Old Man with a Large Beard and Fur Cap. B. 262
50. Christ Healing the Sick. Called the Hundred-Guilder Piece. 1st state. B. 74

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the background over the Saviour's head.

51. The Same. 2d state. B. 74

With additional work by Rembrandt before the retouch of Capt. Baillie. The additional shading of the background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins, but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

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Cases V. and VII.

52. A Man under a Trellis. B. 257
53. A Young Couple walking, surprised by Death. B. 109
54. A Young Man Musing. B. 268
55. A Woman Sitting before a Stove. 4th state. B. 197
56. Uytenbogaert "The Gold-Weigher." 2d state. B. 281
57. "The Burgomaster Six." B. 285, between 1st and 2d states.

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr. J. P. Six, of Amsterdam As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction, but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

58. Head of Rembrandt, with Frizzled Hair. B. 8
59. Bust of Rembrandt, with Fur Cap and Robe. B. 14
60. Old Man with Bald Head. 2d state. B. 324
61. Old Man with Large Beard and Fur Cap. B. 312
62. Doctor Faustus. B. 270
63. Woman preparing to Dress after Bathing. 2d state. B. 199
64. Young Haaring. 4th state. B. 275

CASE VIII.

65. Landscape, with a Mill, a Sail seen above a Cottage. B. 226
66. Rembrandt's Mill. B. 233
67. "The Three Trees,"— landscape. B. 212
68. St. Catherine, frequently called "The Little Jewish Bride." B. 342

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69. Abraham caressing Isaac. B. 33
70. Head of an Old Woman, called "Head of Rembrandt's Mother." 2d state. B. 351
71. Return from Egypt. B. 60
72. Landscape, with a Sportsman. 1st state. B. 211
73. A village by the high road, — "Les Trois Chaumieres." 1st state. B. 217
74. Landscape, with a Draughtsman. B. 219
75. The Negress. B. 205

Case IX.

76. The Annunciation. 3d state. B. 44
77. The Stoning of St. Stephen. B. 97
78. The Pancake Woman. B. 124
79. Landscape, with a Cow Drinking. B. 237
80. Rembrandt and his Wife. B. 19

Cases X. to XV.

81 to 124. Forty-four plates of the *Liber Studiorum*, by J. M. W. Turner. Etching and Mezzotint.

Cases XVI. and XVIII.

CH. MÉRYON. Eaux Fortes de Paris. 17 etchings. Lent by *C. C. Perkins*, viz.:

125. Rue des Mauvais Garçons.
126. Le Stryge.
127. St. Étienne du Mont.
128. Under the Arch. Pont Notre Dame.
129. Rue de la Tixeranderie.
130. Profile of Méryon, after Bracquemond.
131. The Towers of Notre Dame.
132. The Gallery of Notre Dame.
133. Le Conciergerie.
134. Title-page, " Eaux-fortes de Paris
135. Coat of Arms. Paris.
136. Pauvre-pompe Notre Dame.

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137. Pont-au-change.
138. Pont-au-change. 2d state. Gift of E. W. Hooper.
139. Pont Neuf.
140. Apse of Notre Dame.
141. La Pompe Notre Dame.
142. The Morgue.

Cases XVII. and XIX.

CHARLES E. JACQUE.

143–152. Eight etchings. *Boston Athenæum.*

Case XX.

JAMES WHISTLER, London.

153 to 163. Eleven Etchings from the set "Scenes in Brittany." *Boston Athenæum.*

164. The Little Pool. From "Scenes on the Thames." *Gray Collection.*

Cases XXI., XXII., XXIII., XXIV., XXV.

FRANCIS SEYMOUR HADEN, London.

165. Chateau of Kilgaren, upon the Teivy. *Gray Collection.*
166. The Watering Place. "
167. House of the Blacksmith Benj. Davis. "
168. Thomas Haden, after Wright of Derby. "
169. Shepperton on the Thames. "
170. Lord Harrington's House. "
171. Kew on the Thames. "
172. Evening. "
173. Egham on the Thames. "
174. Railway Works at Brentford. "
175. Suburb of Old Chelsea. "
176. Fulham on the Thames. "
177. Sunset on the Thames. "
178. The Towing Path. "

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179. Out of Study Window. *Gray Collection.*
180. The Thames at Battersea. "
181. Entrance of the Chateau of Mytton. "
182. The Teivy at Newcastle in Emlyn. "
183. The Duck P nd. "
184. Kidwelly. "
185. Brentford Ferry on the Thames. "
186. Sunset in an Irish Park. "
187. Terrace. Richmond Park. "
188. Flood Gates at Egham. "
189. Sunrise at Cardigan. "
190. "Les Mains qui gravent." "
191. Calais. "
192. Ruined Castle. "
193. Breaking up of an old War Ship.
Gift of *Mrs. W. A. Tappan.*
194. Calais Pier, after Turner. *Gray Collection.*

Cases XXVI., XXVII., XXVIII.

195 to 115. Twenty-one Etchings by American Etchers. *M. F. A.*

Cases XXX. to XXXIX.

Photographs taken by Adolphe Braun, from drawings by the old masters. *Boston Athenæum.*

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FIRST PRINT ROOM.

The Engravings hanging upon the walls were bequeathed by Mr. CHARLES SUMNER.

CASES 41 TO 67.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

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IN THE HALL.

WASHINGTON ALLSTON.

(See above 201.) Belshazzar's Feast.

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portait painter in Philadelphia. In 1876 he went to Rome, and remained in Italy three years, at the end of which time he settled in England. He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

402. King Lear. *Athenæum.*

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

405. Judith. (A copy.) *Athenæum.*

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

406. Eberhart, Count of Würtemberg, mourning over the body of his son. *Athenæum.*

J. SINGLETON COPLEY.

407. Portrait of Patrick Tracy. *P. T. Jackson.*

408. Portrait of Col. Sparhawk. *Samuel B. Rindge.*

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

409. Roman Picture Gallery. *Athenæum.*

410. Interior of St. Peter's. *Athenæum.*

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RUYSDAEL.

411. Copy of a Landscape by, and figures by Berghem. *Athenæum.*

JOZEF CHELMONSKI. Studio at Paris.

412. A Russian Village at Night. *Mrs. W. A. Tappan.*

FREDERICK CROWNINSHIELD, Boston.

Pupil of Couture and Cabanel.

414. Decorative Lunette. *The Artist.*

HELEN M. KNOWLTON.

415. Portrait of Wm. M. Hunt.

GEORGE FULLER.

416. Study for the Romany Girl.

CHARLES SPRAGUE PEARCE. Native of Boston.

Pupil of Bonnat.

417. Lamentation over the Death of the First-born. *The Artist.*

WM. E. MARSHALL.

418. Portrait of Abraham Lincoln.

DAVID NEAL: b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil of the Chevalier Ainmuller and of Piloty. In 1876 he was awarded the great medal of the Royal Bavarian Academy of Fine Arts, for his "First Meeting of Mary Stuart and Rizzio." This medal is the highest gift of the Academy, and Mr. Neal the first American upon whom it has been bestowed.

419. Interior of Westminster Abbey. *Mrs. Francis Cutting.*

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FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

423, 424. L'Aller et le Retour du Marché.
Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

425. Flower Piece. *Athenæum.*

AFTER RAPHAEL.

427. Madonna della Seggiola.
Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

429. The Ferry.
Presented by the heirs of the late J. A. Blanchard.

CHARLES LE BRUN: b. Paris, 1619; d. 1690.

A *protégé* of Chancellor Seguier, who assisted in his education and sent him to Rome with Poussin in 1642, where he remained four years, and then returning to Paris he painted a very large number of works. He took an active part in the formation of the Royal Academy of Painting and Sculpture in 1648, and occupied all the posts of honor in this celebrated institution. In 1660 he was appointed by Colbert to be director of the Gobelin Tapestry Works, and furnished the designs

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which were there executed. He was made court painter to Louis XIV. in 1662, in consequence of his success in painting subjects drawn from the life of Alexander, which were executed in tapestry. In 1666 he profited by his great favor with Louis XIV. to obtain the establishment of a French school at Rome. He executed an enormous number of decorative paintings, many of them on the largest scale.

430. Alexander and Thalestris. *J. G. Farwell.*

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

431. Christ and the Woman of Samaria. *Athenæum.*

BOTTICELLI.

432. Copy of. *Miss Draper.*

THE DOWSE COLLECTION OF WATER-COLORS.

440 to 491. Chiefly copies of the Old Masters. The titles and names of the artists are given. Bequeathed to the Athenæum by the late Thomas Dowse.

EMMANUEL LEUTZE: b. in Würtemberg.

He came in childhood to America; of the Düsseldorf School.

492. Storming of Teocalli, Mexico. *Amos Binney.*

JULES JORDAN.

493. St. Maria della Salute, Venice.

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DR. WILLIAM RIMMER: 1816–1879.
Thirteen Drawings.

WILLIAM MORRIS HUNT.
Portrait of Milton Sanford. Gift of Mrs. Geo. W. Long.
Fourteen Drawings.

JEAN FRANÇOIS MILLET.
Twenty-one Drawings, Water Colors, etc.
Gift of Martin Brimmer.
Woman Baking. *Francis Brooks.*

SCULPTURE.

AUGUSTUS SAINT-GAUDENS, New York.
Pupil of Jouffroy.

1. Bronze Medallion, Bastien-LePage, Paris, 1880.
Purchased at the Exhibition of 1880.

OLIN L. WARNER, New York: b. Sheffield, Conn.
Pupil of Jouffroy.

2. Bust of Miss Maud Morgan, N. Y., 1880.
Purchased at the Exhibition of 1880.

DR. WILLIAM RIMMER: b. 1816; d. 1879.

3. The Falling Gladiator. *Rimmer Estate.*

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GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, *i. e.*, wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

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the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphaelesque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani. *Athenæum.*

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*

Over the entrance, large BRUSSELS TAPESTRY. Sacrifice in the Temple. Signed F. v. H. (Van der Hecke?) *Ralph B. King, N. Y.*

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer, Esq.

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PERSIAN RUG. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.

BLANKETS FROM THE SANDWICH ISLANDS, MALAY SKIRTS, ETC.

In case on left, ***COMPARTMENTS NOS. 1 TO 4,—***

ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum. Nos. 1, 3, *and* 5 *are on the wall,* 4, 10, *and* 11 *are hung in the Lawrence Room.*

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.

3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.

5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.

6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.

7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.

8. COVERING, of emerald-colored velvet.

9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.

10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.

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11. Another, of cut velvet, red color, with arabesques Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers, and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.

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28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
COVERING, of violet silk, embroidered in gold. Italian. 18th century.
30. COPE, of cut velvet, green on green. Italian. 16th century.
31. LETTER POUCH, with embroideries of silk and gold. 17th century.

IN COMPARTMENT NO. 5,—

AMERICAN EMBROIDERIES. Work of Mrs. O. W. Holmes, Jr., Mrs. Wm. F. Weld, Miss Oakey, Mrs. Damoreau, and the School of Art Needlework, also various old samplers.

IN COMPARTMENT NO. 6,—

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centrepieces are of later date. Purchased at the Centennial Exhibition.

OLD TURKISH EMBROIDERY. *Miss Deacon.*

TURKISH AND PERSIAN EMBROIDERIES. *Harleston Deacon.*

GREEK in red silk. *J. W. Paige.*

TURKISH EMBROIDERY. Gold on blue ground. Modern. *J. W. Paige.*

MODERN EGYPTIAN SCARF. Cotton and silk. *Athenæum.*

IN COMPARTMENTS NO. 7 TO 12,—

A rare collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*

SADDLE CLOTH AND COLLAR. From the sack of the Summer palace. *Mrs. Edward J. Young.*

CHINESE DRESS. Woman of Rank. *Mrs. Edward J. Young.*

CASE 13.

LACES.

A RICH COLLECTION, mostly of the 16th, 17th, and 18th centuries. Loaned by *Mrs. Gardner Brewer* and *Mrs. G. W. Wales.* Thirty-three the gift of Mrs. Geo. W. Wales. Fifteen lent by *Mrs. Gardner Brewer.*

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POINT DE VENISE, ROSALINA AND POINT D'ALENÇON. *Mrs. R. W. Greenleaf, Jr.*

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

CASE 14.

JAPANESE PRINTED COTTONS, of various and fanciful designs, presented by B. W. Crowninshield.

CASE 15.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of E. W. Hooper.

CASE 16.

FRAGMENT OF TAPESTRY. Gobelin. *Athenæum.*

CARDINAL'S CAMICE, plaited by nuns. *Miss Mary E. Williams.*

PILLOW-CASE of fine needle-work, embroidered in colored silks. Venetian. *Mrs. Cleveland.*

EGYPTIAN SILKS. Patterns presented by Emil Brugsch, Commissioner from Egypt at the Centennial Exhibition.

PINA SCARF from Manilla. Great variety of pattern. Gift of Mrs. John L. Gardner.

PINA HANDKERCHIEF. Gift of Mrs. Wales.

CASE 17.

Seventy-nine little figures illustrating the COSTUMES OF INDIA. *Edward Atkinson.*

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Purchased in part by the Museum, part by the Athenæum.

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LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Mrs. Lowell D. Allen.*

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*

TWO HALL SEATS. Florentine and Venetian. Lent by *Mrs. Lowell D. Allen.*

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple roof in Japan. *C. A. Longfellow.*

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WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life, — a man's dinner, — make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

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But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

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did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faiences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sevres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as $10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work. C. W. E.

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The visitor will find antique Egyptian, Cyprian, Etruscan, Grecian, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; in Case B, Compartments 1 to 10, porcelains; Case C, modern porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, Persian and Rhodian ware and modern Bombay pottery; Case F, chiefly English pottery; Case G, American pottery; Case H, Peruvian and Mexican pottery; and in Case I, pottery of the American Mound Builders.

CASE A.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of pietra or terra di Faenza, whence the French derived the name of "faïence," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "Mezza Maiolica." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose

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artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540–1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "Camilla bella," "Lucia diva," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

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We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

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3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.

   Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540–1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.

   Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).

   A woodcut of one of these bottles is given in Burty's "Chef d'Œuvre des Arts Industriels," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. DISH, imitation(?). Bernard Palissy; born 1510, died 1580.
14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620. *Geo. W. Wales.*
18, 19. CASTELLI PLATES. *Geo. W. Wales.*
20. CASTELLI PLATE. *Harleston Deacon.*
21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*
29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*

And several pieces lent by *A. B. French.*

PAIR OF CASTELLI CUPS. Painted by Grue, 1749. *Geo. W. Wales.*

ROBBIA WARE. (*Above Case A.*)

30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.
31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

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TERRA-COTTA.

Standing by this case is a BUST OF MME. LAMBALLE? by Pajou, 1775. Presented by Geo. W. Wales.

Above the case, ST. JOHN, a half length, 16th century. *C. C. Perkins.*

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a

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* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntse* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows: —

Silica	47 per cent.
Alumina	40 "
Water	13 "

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workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemburg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740–1745. The works were removed to Sèvres, in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow,

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about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgewood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. It is lent chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, and Mrs. W. B. Swett. Especially noticeable are, in the first compartment,—

WHITE OVIFORM JAR. *G. W. Wales.*
ALTAR CUP, white, very old and rare. *G. W. Wales.*
FIVE-FINGERED ROSADON. *G. W. Wales.*
CELADON POT, three handles, reign of Yuang-tching, 1725–1735. *Mrs. Burlingame.*

In the second compartment,—

MOTTLED BLUE JAR, RED DRAGON ON LIP. This exquisite specimen was given by Mr. Geo. B. Dorr.
TWO VASES, WITH FLOWERS IN HIGH-RELIEF.
GREEN DRAGON BOWLS. *G. W. Wales.*
JAR, CURIOUSLY MOTTLED and painted. *Miss Brewer.*
ANOTHER, of same fabric. Gift of D. O. Clarke.
ENAMELLED EWER, of unusual form and decoration. *Mrs. Burlingame.*
A BRICK FROM THE PORCELAIN TOWER OF NANKIN. Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. Of plain white porcelain. Gift of D. O. Clarke.
ANOTHER, WHITE ELEPHANT IN HIGH RELIEF. Presented by M. Brimmer.

In the third compartment,—

ROSADON VASE, Japanese, rich color, and TWO CRACKLED VASES. *W. Allan Gay.*

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CELADON JAR FLEURÉE. *G. W. Wales.*

BROWN BOWL, CRACKLED. *Mrs. Burlingame.* This appearance of crackle is not the result of accident or age, but can be produced artificially.

PALE BLUE VASE, centre of lowest shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

The fourth compartment is filled with BLUE NANKIN ware, lent mostly by *Geo. W. Wales.* The RICE-PORCELAIN TEAPOT on lower shelf, by *Mrs. Burlingame.* It bears the date of the reign of Kien Lung, 1736–1795.

The fifth compartment contains, —

On upper shelf, —

MARIEBURG, RÖSTRAND, HAGUE, AND ST. PETERSBURG. *G. W. Wales.*

COPENHAGEN. For sale. *Mrs. Charles C. Little.*

On middle shelf, —

DRESDEN. *Mostly by G. W. Wales.*

CUP AND SAUCER, flowers in high relief. *Mrs. R. W. Greenleaf, Jr.*

On lower shelf, —

DRESDEN CASKET. *Harleston Deacon.*

BERLIN AND VIENNA. *G. W. Wales.*

In sixth compartment, —

Upper shelf, —

CAPO DI MONTI, BUEN RETIRO, and a number of old ROUEN. *G. W. Wales.*

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by G. W. Wales.

BASES OF CANDELABRA, SÈVRES. *Francis Brooks.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

S VRES VASES, GROS-BLEU. *Harleston Deacon.*

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SÈVRES CUP AND SAUCER. *Mrs. E. J. Lowell.*
SÈVRES CUP AND SAUCER. Given by Miss H. Stevenson.

In seventh compartment, —

DELFT, on upper shelf.
WEDGEWOOD, one piece loaned by *Miss Parkman*, Wedgewood, Turner, and CHELSEA FULDA AND OLD WORCESTERSHIRE wares. *G. W. Wales.*

On lower shelf, —

CROWN DERBY, several pieces. Lent by *Francis Brooks.*
THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.
LOWESTOFT, BRISTOL, OLD CHELSEA, etc.

In the flat compartments in front, among others, are, —

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*
CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*
TWO BOWLS RED DRAGON. *Mrs. Swett.*
ROSE CRACKLE CUP AND COVER. *G. W. Wales.*
SNUFF BOTTLES. Loaned by *Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465–1468.
SNUFF BOTTLES. Twenty-six. Lent by *Mrs. Geo. W. Wales.*

Above the case are, —

ROSADON, or bullock's blood. By *Dr. W. S. Bigelow.*
A LARGE VASE, grotesquely mottled in blue and green. Presented by Mrs. S. D. Warren.
THE PLATES on the wall adjoining were lent mostly by *Mr. Wales.* The first two, of deep blue, representing hunting scenes, date from Ching-Wha, 1465–1468.

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CASE C.

CHINESE PORCELAINS. Lent by *Geo. W. Wales.*

CASE D.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Lent by *Miss S. Loring.*

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

CASE E.

BOMBAY POTTERY, fourteen peices, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

PERSIAN AND RHODIAN WARE. Lent by *G. W. Wales.*

SPANISH JAR, presented by G. W. Wales.

CASE F.

LARGE VASE OF DOULTON WARE, decorated by Miss H. Barlow with figures of horses incised. Exhibited at Philadelphia, and presented to the Museum by Messrs. H. Doulton & Co., makers.

Six other specimens of DOULTON POTTERY.

HERCULANEUM, BRISTOL, AND LIVERPOOL.

HAVILAND AND NANCY FAIENCE Pallissy placque. Lent by *Messrs. Jones, McDuffee & Stratton.*

CASE G.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

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JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenety. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE H.

PERUVIAN AND MEXICAN POTTERY.

CASE I.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or anima heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

"The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata."

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales.*

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CASE J.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*
A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*
18 pieces of old Venetian glass. *Mrs. Wadsworth.*
An old Venetian drinking-glass. Ditto.
3 pieces of German glass, colored. *G. W. Wales.*
1 cup, highly colored Venetian glass. *G. W. Wales.*

CASE K.

JAPANESE ART.

IN THE FIRST COMPARTMENT. — PORCELAINS AND EARTHENWARE, mostly modern. Chiefly noticeable are, on the upper shelf, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe. PAIR OF VASES, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted, soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf, KIOTA VASE, a brilliant cock. A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunningham. On bottom shelf, a fine HIBACHE, incense-burner, Satsuma ware.

IN THE SECOND COMPARTMENT. — BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service. WOOD CARVING, a Gourd with a Snail.

The TALL VASES in this and the adjoining compartment are of the best of modern chiselling.

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IN THE THIRD AND FOURTH COMPARTMENTS. — Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique, are very interesting.

BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake. *Dr. W. S. Bigelow.*

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

BALL OF ROCK CRYSTAL. *Thos. Gaffield.*

SATSUMA JAR. *W. Allan Gay.*

LARGE KAGA BOWL. Lent by *S. W. French.*

SWORD. *Dr. W. S. Bigelow.*

FOUR PIECES OF EMBROIDERY. *Mrs. L. D. Allen.*

One by *S. K. Bayley.*

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

IN THE FIFTH COMPARTMENT. — FIFTY-SEVEN TEAPOTS, mostly bronze.

IN SIXTH COMPARTMENT. — LARGE VASE. *Chas. Wolcott Brooks.*

PAIR KIOYAKI VASES, eagle and pine; fine crackle. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

OLD KIOTA VASE. *Harleston Deacon.*

SMALL SATSUMA JAR. Very fine work. *J. W. Paige.*

STORK'S EGG LACQUERED AND IVORY DISH CARVED. *O. W. Peabody.*

LACQUER BOXES. Lent by *J. W. Paige* and *S. K. Bayles.*

A NUMBER OF CURIOS in ivory and wood. *Mrs. W. B. Swett.*

Above the case: —

PAINTED SCREEN, rich gold decoration.
Gift of *Olive W. Peabody.*

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PAIR SATSUMA JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales.*

PAIR VASES. White and red, with medallions in gold outline. Presented.

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

CASE L, on right.

A Case of JAPANESE CARVINGS in ivory, wood, and lacquer, *Netsuke.* *Dr. Wm. Sturgis Bigelow.*

CASE M.

A collection of very fine LACQUERS, medicine boxes, bronzes and other metal work. Lent by *Dr. W. Sturgis Bigelow.*

CASE N.

LACQUER.

CINNABAR LACQUER. Various specimens from Mrs. Gardner Brewer.

CINNABAR LACQUER, BOWL AND TRAY *Dr. Geo. R. Hall.*

LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Foochow lacquer. *Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES LACQUER, from Cashmere. Model of Taj Mahal, etc. *S. K. Bayley.*

CASE O.

CHINESE ART.

PORCELAIN STATUETTE of a household deity. Bequest of Mrs. James W. Sever.

MANY OBJECTS IN JADE (lapis nephriticus), one of the hardest substances known. Lent by *Mrs. W. B. Swett, Miss Brewer, J. W. Paige,* and *D. O. Clarke.*

JADE CYLINDERS. *Mrs. Brewer* and *J. W. Paige.*

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IMPERIAL SEAL, jade. Taken at the sacking of the Summer Palace, in 1860. *Dr. Geo. T. Moffat.*

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

HORSEMAN AT A SHRINE UNDER MOUNTAINS. Curious old bronze. *Mrs. Swett.*

VARIOUS BRONZES, some inlaid with silver.

HAIR AGATE SNUFF-BOX, CARNELIAN do., MOSS AGATE CUP, AMBER-COLORED AGATE CUP, CARVED CARNELIAN, CRYSTAL SEAL. *Mrs. Burlingame.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three placques. Two remarkable Old CARVINGS IN WOOD. Lent by *A. D. Weld French.*

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt.*

CASE P.

JAPANESE SWORDS. Especial attention is called to the decorative metal work. *Dr. Wm. Sturgis Bigelow.*

CASE Q.

A Collection of JADES, PORCELAINS, CLOISONNÉ, and BRONZES. Lent by *Edward Cunningham.*

CASE R.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

JAR, resting on three animals of gilded bronze. Very fine work. *Miss Brewer.*

Three pieces by the *Athenæum.*

BOWL. *W. Allan Gay.*

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby.*

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Mrs. G. H. Gay.*

BOWL, ENAMELLED. French. *Athenæum.*

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LIMOGES ENAMELS.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum.*

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucid enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject: The Descent from the Cross.

4. Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

CASE S.

First compartment,—

JAPANESE BRONZES.

CYLINDRICAL VASE, with pendent rings. *W. Allan Gay.*

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks.*

ANTIQUE WATER JAR. Fine color. *Geo. A. Goddard.*

Second compartment,—

TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*

SCANDINAVIAN DRINKING-HORN. *Harleston Deacon.*

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work.

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

WATER JAR OR POWDER HORN. Turkish, copper engraved *Athenæum.*

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ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI CUP. By Donatello. 15th century.
IANNITZER CUP (silver).
GERMAN BEAKER (gilt).
CELLINI TAZZA (gilt).
BEDFORD TANKARD (gilt).
BAS-RELIEF (silvered). By Jean Goujon. 16th century.
TAZZA, MELEAGER, AND ADONIS (gilt).
SIX SALT-CELLARS (gilt).
PYX (gilt).
BAS-RELIEF OF THE ENTOMBMENT (bronze).
VENETIAN SALVER.

Third compartment, —

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.
23. SALT-CELLAR, of enamelled copper, white and blue, with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.

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30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.

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47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

Fourth compartment,—

ORIENTAL METAL-WORK.

BENARES BRASS WARE. *Edward J. Lowell* and *Mrs. Leeds.*

CASHMERE COPPER WARE, TINNED. Stamped in rich patterns. *Miss Lowell.*

TIN NIELLO CUP from Seälcote. *Miss Lowell.*

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige.* Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

Near this case on a pedestal,—

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

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BRONZE GONG, inlaid with dragons in gold. Fine, bold work; the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE T.

MEDALS, mostly Italian. Lent by *John H. Storer.*

CASE U.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins.*

BRONZE PLAQUE. Half figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins.*

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus.* Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense.* MCCCCXLVI. Loaned by *C. C. Perkins.*

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis.* Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus. Matthei de Pastis,* MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis.*" Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere.*" Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara

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Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris.*

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter.*

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins.*

37 CASTS OF MEDALS. Presented by C. C. Perkins.

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington

A Series of Medals. Electrotype reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.

MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

CASES V AND W.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, etc., etc. Also, of arms and armor. Gift of Mrs. and Miss Brewer.

CASE X.

GOLD AND SILVER WORK.

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

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SMALL SILVER PLAQUE from the outside of a missal Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and Gnostic. Lent by *Mrs. L. D. Allen.*

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*

ASSYRIAN CYLINDER, engraved.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

BRONZE LAMP. Early Christian.

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odiot of Paris. Presented by Miss Salome J. Snow.

SEAL OF THE DUKE OF WELLINGTON. *Dr. Geo. T. Moffat.*

TWO TEA CADDIES, owned successively by Byron, Thackeray, and Dickens. They bear the crest of Lord Byron *Dr. Geo. T. Moffat.*

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*

SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

SILVER RUSSIAN HANGING LAMP. Lent, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton.*

SPOON, with mother-of-pearl bowl and handle of rock crystal Eighteenth century. Lent by *Mrs. Bruen.*

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. *Mrs. R. Sullivan.*

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ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan.*

SILVER PITCHER. Chinese. *E. Cunningham.*

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. W. Greenleaf, Jr.*

PERSIAN BOX. *Mrs. L. D. Allen.*

PERSIAN MIRROR CASE. *C. C. Perkins.*

FRENCH FAN. *Mrs. G. W. Wales.*

CARVED IVORY, from Delhi.
CARVED RHINOCEROS HORN.
SILVER SURAIS, Cashmere.
} *S. K. Baylies.*

Several specimens of SILVER WORK. From Miss Lowell.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., N. Y. Lent by *F. H. Smith.*

GOLD PLATED SERAIS, Cashmere, and other pieces of Indian work. *Mr. and Mrs. E. J. Lowell.*

CASE Y.

MALACHITE BOX. Presented, with diploma of citizenship, to Mr. G. V. Fox, Assistant Secretary Navy, by the city of St. Petersburg. Lent by *Mr. Fox.*

TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How.*

A NUMBER OF MINIATURES by Malbone and others.

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

MINIATURE. By Malbone. Of Mrs. James Carter, 1798. Bequest of Mrs. J. W. Sever.

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

HEAD IN FRESCO. School of Giotto. From the wall of a convent near Avignon, France. *F. C. Whitehouse.*

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ON THE WALL, SOUTHEAST CORNER. — WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige.* As also are the HINGES from Nuremberg, the German chest with remarkable LOCK, and the iron Spanish MONEY-BOX.

TREASURE CHEST OF IRON. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington.*

Above Case S, a highly decorative IRON GRILLE. Lent *R. M. Hunt.*

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LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI. and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, Essex, and Leicester. (?)

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem.
C. A. Wellington.

CABINET. *Mrs. Wm. M. Hunt.*

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AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TWO SUITS OF ARMOR. Electrotype reproduction of suits in the Tower of London stand in the corners.

ARMOR OF HENRI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMS AND ARMOR, lent by *Mr. Lowell D. Allen.* On the west wall, BURGUNDY HELMET, about 1550. SPEARS, 16th century, on one pair the arms of Nuremberg are engraved. GAUNTLETS, same date. SHIELD of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the East wall. CROSS BOW AND ARROWS; 17th century. Two MINERS' AXES, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four PAPPENHEIM HELMETS of the Thirty Years' War, a number of spears and halberds of the 16th century.

A TOLEDO RAPIER with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

RAPIER of time of Charles V. *E. B. Russell.*

CUIRASS AND SABRE. From the field of Waterloo.

Athenæum.

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ROOM OF WOOD CARVING, ARMS, AND ARMOR.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tameriane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

THE ORIENTAL ARMS on the left, also, were purchased at Philadelphia and presented by a former citizen of Boston. The head-piece, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right, the bequest of T. B. Lawrence, are damaskeen work (steel inlaid with gold) of great beauty.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum.*

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner:*—

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

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SHIELD AND LANCE captured from the Igorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

SPANISH CABINET. *E. B. Russell.*

SPANISH BOX PRESSED LEATHER. *E. B. Russell.*

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. No. 2 is in the Gallery of Textiles, and No. 10 in the Lawrence Room.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso, of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola. 1600.

8 and 9. CARYATIDES, by Giovanni da Nola.

10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.

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16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena.
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

CASE A.

FURNITURE carved by FRULLINI, of Florence. Lent by *Miss Draper* and *Mr. Charles T. How.*

ST. GUDULA, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

IVORY THRONE FROM DELHI. *Edward J. Lowell.*

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

CASE B.

WOOD CARVING. Arabesques. By Frullini, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C Perkins.*

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C C. Perkins.*

IVORY BOX of early date, bearing arms and initials of Vittoria Colonna. *Miss Stearns.*

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Numerous specimens of CHINESE and other Eastern carvings.

Outside is a WOODEN CASKET. Medici arms. ***Miss Stearns.***

CASES C AND D.

Casts from ivory and carved wood work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

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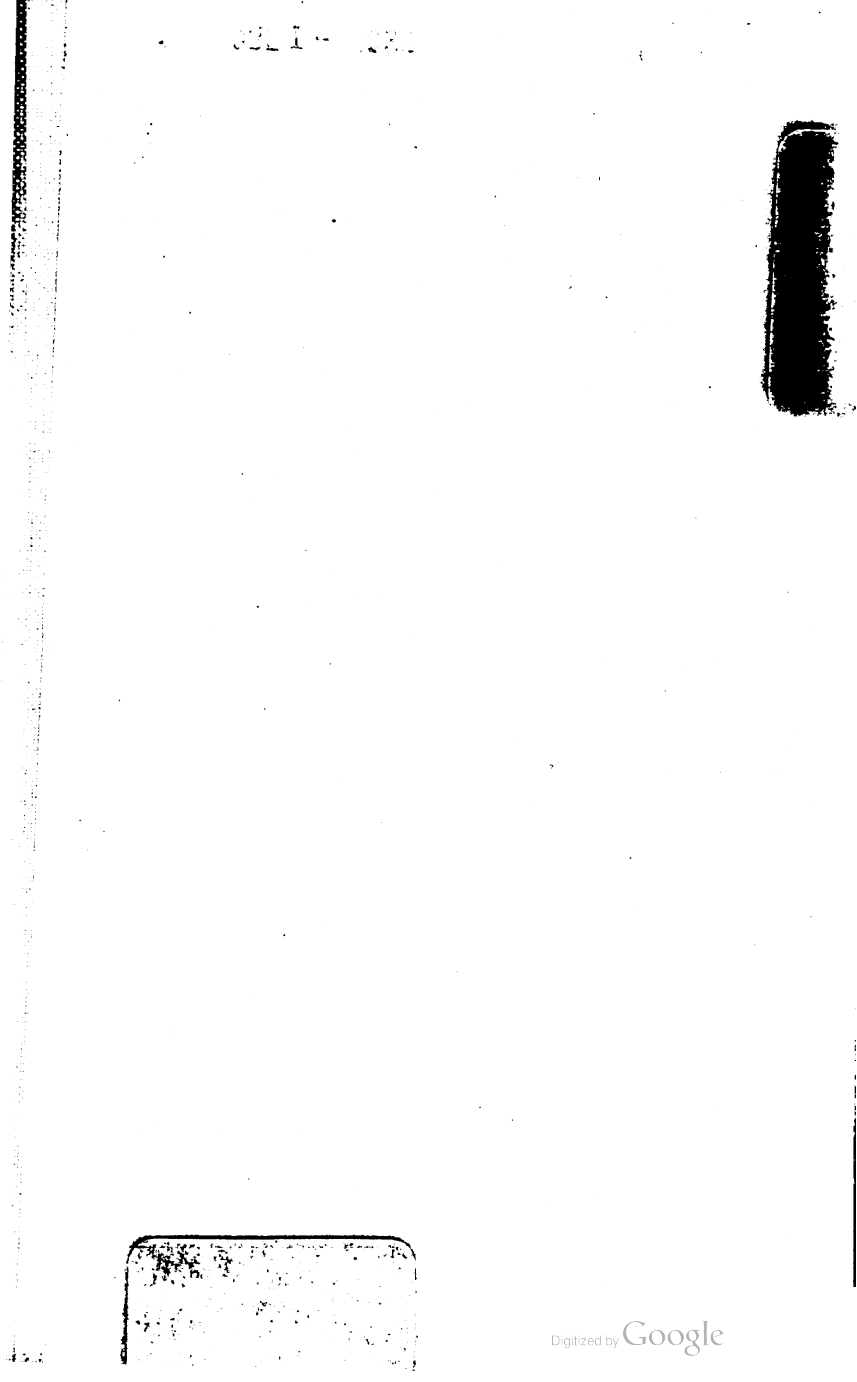
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